

A. Pugin, Archt. del.

L. 3711. Pugin, sculp.

Henry the 7th Chapel, Entrance to. Vaisle.

TO
JOHN NASH, Esq.

ARCHITECT TO THE OFFICE OF WORKS,
PRIVATE ARCHITECT TO THE KING, &c. &c. &c.

SIR,

Soon after my arrival in this country, I was very fortunately introduced to you, and prosecuted my architectural studies in your office, with much gratification and advantage to myself. It is, therefore, with no small degree of pleasure that I inscribe to you the present volume of Specimens, which none, better than yourself, know how to appropriate and to appreciate. Indeed, from your friendly and judicious counsel I have already profited much; and I trust that the present Work, as well as any other I may hereafter be induced to undertake, may merit the approbation of so distinguished a judge.

I remain,

With great respect and gratitude,

Your obedient Servant,

A. PUGIN.



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P R E F A C E.

IN submitting this work to the attention of his readers, the Editor is desirous of propitiating their good opinion by a candid explanation of his intentions and views in projecting the Work, and in the execution of its different parts. Intimately connected as he has been for many years with architects, amateurs, and publishers, he has often had occasion to lament the want of a series of Plates, representing the geometrical proportions, plans, and construction of genuine examples of the Architecture of the middle ages. The drawings for all the Plates in the ensuing series have been made with care, and with attention to *practical execution*. It is hoped and believed that every form and member here represented can easily be executed, either on a scale equal to the original, and for similar purposes, or reduced to any other scale.

In designing or adapting Gothic Architecture for modern edifices, it is of primary importance to calculate on the size, proportion, object, and situation of an intended building; and to select a class or style applicable to those points. The next requisite is to preserve harmony, or consistency of style, throughout all the members and details of the work. Disregarding this, or ignorant of its principles, many builders, miscalled architects, have committed egregious blunders, and have jumbled together, in one design, not only the styles of different ages, but mixtures of castellated, domestic, and ecclesiastical architecture. Indeed, it is to the tastelessness of persons, who occasionally compose, or rather build, such edifices without well-planned and well-digested designs, that “modern Gothic” has been treated with sneers and contempt, and has been sarcastically termed “Egyptianised, Grecianised, Romanised, Gothicised, Castleised, Abbeyised, buildings.” Whether a design be for a mansion, a cottage, or a church, does not appear to have entered into the calculation of many builders. They blunder on with some confused notions of pointed arches, slender columns, and embattled parapets: and at length produce a nondescript building, which cannot degrade them, because they have no reputation to lose; but unfortunately excites a prejudice against, and erroneous opinions of, a class of architecture, which is susceptible of great beauties and impressive combinations. It is to obviate a repetition of such blunders, and such follies, that the present Work is produced: and, at the same time that it furnishes genuine materials for the Architect to work from, it supplies the amateur with a criterion for reference, and to guide his judgment. Both may see, in the Specimens here exhibited, the distinctive styles and forms that belong to a given period.

PREFACE TO THE SECOND EDITION.

THE destruction of all the copies, remaining on sale, of the first volume of "SPECIMENS OF GOTHIC ARCHITECTURE,"* having rendered a new impression necessary, the proprietors, notwithstanding their loss, have anxiously attended to various important improvements for this new edition. The deficiency of literary illustration to some Plates at the end of the volume has been supplied and enlarged; various inaccuracies and defective passages corrected; the "Glossary" has been revised, and considerable additions made to it; and the whole of the Plates are now arranged according to a regular distribution of subjects, the same as in the second volume.

Thus improved, this first volume is again submitted to the public, with more satisfaction than at its first publication, which some circumstances conspired to render, in a few parts, irregular and incomplete.

This collection of "*Specimens of Gothic Architecture*" will undoubtedly prove of the greatest use to architects, as well as to gentlemen who study the subject as a liberal accomplishment, no previous publication having presented so many details of mouldings and ornaments adapted to actual practice. The study of that beautiful style which we are accustomed to call *Gothic*, appears to advance in its interest with the British public; and the adaptation of it to modern purposes, so frequently attempted with imperfect success, bids fair to be completely effected at the present day, by the aid of accurate and tasteful delineations from the finest ancient examples; advantages which the architects of the last generation did not possess, and which, whilst they excuse, in some measure, the imperfect manner in which they imitated the true Gothic style, leave no apology for a repetition of such barbarous designs.

E. J. W.

NOTICE TO THE THIRD EDITION.

THE extensive and rapid sale of the former impressions of this work, affords the best evidence of its merit; a testimony more impartial than any thing its editors could say in favour of their work. After receiving such encouragement, the proprietors would be ungrateful to a liberal public, did they not endeavour to amend and improve whatever has appeared defective in the former Editions: accordingly, the literary part has been carefully revised, some mistakes corrected, additional information inserted; and, thus improved, the volume is again respectfully presented in a Third Edition.

E. J. W.

* By fire, which destroyed Mr. Taylor's premises, 59, High Holborn, in the night of Nov. 23, 1822. An extensive and valuable stock of books and prints of Architecture, MSS. &c., perished at the same time.

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REMARKS

ON

Gothic Architecture,

AND ON MODERN IMITATIONS.

THE history of what is usually termed *Gothic Architecture*, affords one of the most eminent instances of the fluctuations of public taste. After reigning, acknowledged throughout the principal countries of Europe, as the most beautiful and convenient style of building, during almost four centuries, commencing our epoch from the full establishment of the pointed arch; and after filling Germany, France, England, &c., with edifices of such lightness and sublimity of effect as the world had never before witnessed, an over-wrought refinement in elaborate details at length brought the whole style into disrepute: the ornaments appropriate to its principal members became neglected; and imperfect details of Italian Architecture took place of them; the admirers of which, without attempting to bring forward complete examples of the rival style, applied its ornaments to buildings of decidedly different character. Nothing could be more barbarous than such mixtures, for the leading forms of both these very different manners of building became violated by their being brought into contact. Pilasters and columns, borrowed from the Grecian orders, were worse than useless, when placed between windows of a breadth far beyond what the style they belonged to admitted; and those windows, as if to heighten the incongruity, divided into numerous small lights by mullions of stone, as at Longleat House, Wiltshire, &c. Turrets, pinnacles, and open battlements, could have no legitimate affinity to Doric or Corinthian entablatures; and yet such indiscriminate mixtures were practised, not merely by ignorant and inferior artists, but by the most eminent architects of the time.

The changes in religious opinions, which took place in the sixteenth century, had a great effect upon Architecture, and its sister arts. The adoption of the new doctrines was every-where ushered in by the demolition of monasteries, many of which had churches, halls, cloisters, and other buildings of great magnificence; whilst even cathedral and parochial churches were rudely despoiled of the statues of saints, and of all their most valuable ornaments. The destruction of so many grand establishments, where Architecture, Sculpture, and Painting had always been warmly cherished, and, indeed, where alone they had found protection during the stormy periods of feudal warfare, gave a terrible blow to those arts "that adorn and soften life." From the death of Henry VIII. to the restoration of Charles II., almost all the great houses built by the English nobility exhibit a mixed style, such as we have described. A few, but very few, examples of pure Italian Architecture were produced by Inigo Jones, the most celebrated of which was the Banqueting-House of the projected palace of Whitehall. The few churches that were erected within that time exhibit much the same mixture of styles as the great houses. Arched and mullioned windows retained their place; but columns of the *five orders*, and other members of incompatible design, were blended with them indiscriminately. Even Inigo Jones disfigured the decayed cathedral of St. Paul, London, by casing its old Norman walls with rustic work, decorated with obelisks, and Doric triglyphs; and a spacious portico of Corinthian columns was added by him to its western entrance. The "Godly thorough Reformation," effected by the opponents of the unhappy king, Charles I. destroyed many splendid remains of ecclesiastical Architecture. In the choirs of almost every cathedral in England, the episcopal throne, and the rich screens and tabernacles where the high altars had formerly stood, were broken down with furious zeal. Upon the re-establishment of the monarch and of the clerical hierarchy, these outrages were repaired in the taste of the day. Corinthian columns and cornices were then erected amidst rows of prebendal stalls, crowned with tapering pinnacles and fretted tracery.* A pedantic affectation of Italian taste had branded the pointed arch, and all the buildings constructed on its principles, with the opprobrious term *Gothic*, an epithet inconsiderately

* Wren himself gave designs for such incongruous ornaments as these at Winchester and Lincoln Cathedrals; and at the latter he replaced one side of the quadrangle of the cloisters with a portico of semi-circular arches, raised upon columns of the *Italian Doric*; the other three sides of the square being of the style of Edward the First's reign.

applied, merely as designating something barbarous and devoid of regular design. Our great national architect, Sir Christopher Wren, following the prejudices of his contemporaries, gave his suffrage to the general censure; and deservedly as his talents were esteemed, it is no wonder that his judgment was applauded and re-echoed as unquestionable. And yet how unable has he shewn himself to imitate the style he condemned! What are the towers he added to Westminster Abbey? Clumsy copies of those of Beverley Minster, overlaid with cornices and other members, borrowed from Roman Architecture. The octagonal tower, erected by him over the chief entrance of Christ Church, Oxford, and such of the churches as he repaired or rebuilt in London, where any imitation of the *Gothic* style was attempted, exhibit such imperfect and poor designs, as no living architect, of any reputation, would now risk his credit upon. From that time down to the reign of our late venerable sovereign, Italian Architecture maintained undisputed ascendancy: all that was called *Gothic* remained proscribed and neglected. The rise and establishment of a more liberal taste would form an agreeable subject for details of greater length than our limits will admit of, the design of this work being rather to assist the actual imitation of *Gothic* Architecture than to give a full history of it.

Although it was not till the reign of George III., as observed above, that any critical investigation of our ancient buildings was entered upon, yet some imperfect efforts at imitation had previously been made, which indicated a returning partiality for the once favoured style. The evident failure of Sir Christopher Wren in all that he had designed as imitations of the *Gothic* style, might very fairly deter ordinary architects from attempting what had baffled a man of his eminence. He must have felt the inferiority of his works to their models, and seldom ventured on such things. But where new buildings were planned, *en suite*, with ancient ones, some conformity of style seemed necessary to avoid very discordant effects; and this, though too often disregarded by Wren himself, could not always be dispensed with. It was the case at *All Souls' College*, Oxford, where the library, and other modern buildings, form a quadrangle with a chapel and hall, built by the founder, Archbishop Chicheley, in the reign of Henry VI. The library was begun in 1716. Its outside bears some accordance with the chapel. The east side of the square has two lofty turrets, and was also designed to be *Gothic*, as far as internal convenience would allow, together with the cloister and gate which range along the front. Of this quadrangle, Lord Orford remarks, with his charac-

teristic acuteness, that “it has blundered into a picturesque scenery, not void of grandeur,”* which must be allowed: but the parts are wretchedly made out. Nicholas Hawksmoor, a scholar of Wren’s, and associate with him in several of his principal works, was the professional architect; but Dr. George Clarke, a member of the college, assisted in designing these buildings, which deserve notice as amongst the earliest and most considerable of those imitations, the inaccuracies of which eventually led to a thorough investigation of ancient examples, and a more perfect revival of their style. The impropriety of altar-screens, episcopal thrones, &c. of Italian Architecture, when placed in our cathedrals, was at length perceived; indeed, nothing but undistinguishing partiality could ever have tolerated such incongruous ornaments. The choir of York Minster had a throne for the archbishop of most unsuitable design, which was set up in place of the ancient one destroyed under the rule of the presbytery: this was removed in 1740, and a new one erected, together with a pulpit, and other furniture, in professed imitation of the ancient stalls.† About the same time a stone screen was built at the entrance of the choir of Beverley Minster, in a style of intended resemblance to the works of the 15th century.‡ The screens which enclose the upper end of Westminster Hall for the Courts of Chancery and King’s Bench, were designed by Kent, in the reign of George II.§ All the above works are miserably deficient in fidelity of

* “Anecdotes of Painting,” &c., in which these buildings were at first attributed to Gibbs, the architect, a mistake which is corrected by a subsequent note. The whole quadrangle was not completed in less than 40 years.

† As Kent had been consulted by Lord Burlington for the patterns of the variegated pavement laid down in 1736, in York Minster,¹ it seems highly probable that he was concerned in the design of the above furniture of the choir. However miserable his attempts in *Gothic Architecture*, Kent was a man of extraordinary mind; and his talents were applied to every species of design. The introduction of a new style of laying out ornamental grounds was chiefly effected by him, though prompted by the fine taste of Pope.

‡ The date of this erection is not in the published accounts of Beverley; but it was about the time above mentioned. The workmanship is excellent, and the design shews great genius, though spoiled by a total ignorance of proper details. It was probably a work of Kent’s.

§ These have been recently taken down, and new courts are building on the west side of the hall, from the skilful designs of Mr. Soane. We learn, with much pleasure, that many innovations and barbarous additions to that most noble hall will be removed, and its pristine Architecture, in a great measure, restored.

¹ Huge Etruscan scrolls made with old marble slabs, cut into narrow slices. Archbp. Bowett’s tomb was actually stripped, as well as many others, to furnish materials for this display of taste!

details, and altogether unworthy of notice, except as evidences of right feeling in those who designed them. An artist, with the advantages of the present day, who should venture to display such barbarous things, would deservedly be hooted with contempt; but we must bear in recollection, that when Hawksmoor and Kent produced them, the Italian had for so long a time been thought the only Architecture worthy of the study of scientific men, that all knowledge of the beautiful style which it superseded in this country had fallen into oblivion. The dates of most cathedrals, and of some other principal buildings, stood recorded in history; but such records gave mere dates, and hardly ever entered into specific details. It could never become unknown that circular arches and ponderous columns, the style of Durham Cathedral, were of older fashion than the pointed arches and light shafts of that of Salisbury: but all discrimination of the changes which Architecture had received during the 13th, 14th, and 15th centuries, was in a manner lost, as we may see in the gross blunders which occur in many descriptions of those fabrics, even by antiquaries who were profoundly acquainted with ancient history,—such as Browne Willis* and others. Sir Christopher Wren, on occasion of being employed to survey Salisbury Cathedral, preparatory to its repair, amongst much scientific observation on the fabric, published the most wild and inconsistent theories on the style in which it is built.† He was then at the head of his profession, a man of learning, and conversant in the first circles of men of knowledge. His failures, wherever he attempted any thing in the *Gothic* style, have been already noticed. His immediate successors in that way were not more happy; indeed, it had become impossible for any individual, however powerful or fertile his genius, to effect any thing worthy to associate with original works in that style, beyond the mere copy of some part.

That lively and acute genius, the *Hon. Horace Walpole*, contributed so much to spread a taste for the beauties of *Gothic* Architecture, especially amongst people of fashion, both by his writings and by the construction of his celebrated Villa of Strawberry-Hill, that his name cannot be silently passed over. His education, first at Eton, and subsequently in King's College, Cambridge, at both which places the poet Gray was his intimate companion,

* See his *Histories of Lincoln, York, and other Cathedrals*, 4to. 1729, &c.

† “Parentalia.” These theories have been refuted in Bentham’s “*History of Ely*,” and since then, more fully, by Dr. Milner, in his “*Treatise on the Architecture of the Middle Ages*,” 8vo. 1811.

may be thought to have inspired him, as well as his friend, with a predilection for the florid style of ecclesiastical Architecture. His verses to the memory of king Henry VI., written at Cambridge in 1738, are full of admiration of the sublime chapel of King's College.* Strawberry-Hill was incredibly admired for several years, though, in point of Architecture, it is a heap of inconsistencies, and altogether a mere toy. The place was purchased by him in 1748; and he shortly after began to embellish it in the *Gothic* style. Various apartments were added to the old house at different times, as late as the year 1776.† When he began to build, Mr. Walpole visited many ancient castles and mansions, and his letters of 1752 and 1753 contain some beautiful descriptive sketches of what he saw. In the preface to "A Description of Strawberry-Hill," printed at his private press there in 1774, after stating that "the *Description* originally was meant only to assist those who should visit the place," he adds, "A farther view succeeded, that of exhibiting specimens of Gothic Architecture, as collected from standards in cathedral and chapel-tombs, and shewing how they may be applied to chimney-pieces, ceilings, windows, balustrades, loggias, &c." And further on, "I did not mean to make my house so Gothic, as to exclude convenience and modern refinements in luxury. The designs of the inside and outside are strictly ancient, but the

* The following lines of the above poem strikingly display the taste of that time, when a young writer felt himself obliged to apologise for the want of Italian rules of proportion in King's College Chapel:—

"When Henry bade this pompous temple rise,
Nor with presumption emulate the skies,
Art and Palladio had not reached the land,
Nor methodized the Vandal builder's hand;
Wonders unknown to rule, these piles disclose;
The walls as if by inspiration rose," &c.

Gray's "Ode on a Distant Prospect of Eton College," was written in 1742.

† In the designs for Strawberry-Hill, Mr. Walpole was assisted by Mr. Richard Bentley, only son of the celebrated critical scholar, Dr. Richard Bentley. John Chute, Esq. was also consulted, a gentleman of congenial taste, who embellished his seat at the Vine, in Hampshire, with some elegant architectural works. In the style of his curious mansion, Mr. Walpole was prompted, very likely, by a house which Richard Bateman, Esq. had built at Old Windsor about the same time. Mr. Walpole resided at Windsor the summer before his acquisition of Strawberry-Hill. Mr. Bateman's house was intended to resemble a monastery; it was lately occupied by the dowager lady Onslow. Some of its antique furniture was eagerly purchased for Strawberry-Hill, on Mr. Bateman's death.

decorations are modern ; and the mixture may be denominated in some words of Pope, ‘*A Gothic Vatican of Greece and Rome.*’”*

A short Essay on the ancient Architecture of England was published in 1762, by the *Rev. Thomas Warton*, in his “Observations on the Fairy-Queen of Spenser,” which exhibited a better chronological sketch of different styles than had been previously done ; though the authority of Sir Christopher Wren led him into some mistakes. Mr. Warton’s favourite studies had made him intimate with many curious descriptions of Architecture contained in the writings of Langland, Chaucer, Lydgate, and other old poets ; and in his great work, “The History of English Poetry,” of which the first volume appeared in 1774, there are many valuable notes on such descriptions.† The information afforded by Mr. Warton, was in a great measure superseded by the “History of Ely Cathedral,” published in 1771, by the *Rev. James Bentham*. The knowledge of ancient Architecture displayed in this work far exceeded all that had been previously published on that subject. The cathedral of Ely, where Mr. Bentham was beneficed, had furnished him with examples of almost every style of building, from the Saxon era to that of the Reformation. The peculiar ornaments of each were carefully studied by him, and his numerous quotations from ancient authors prove his diligence in historical research. In this work was first brought forward the presumed origin of the *pointed* arch, the chief feature of *Gothic* Architecture, and on which the whole style seemed to be formed. This Mr. Bentham supposed to have been derived from the intersection of two semi-circular arches, such as are seen on the walls of buildings erected about the period of the Norman Conquest, an opinion that has occasioned much animadversion, which seems

* Few men have had their talents so severely criticised, and variously estimated, as Horace Walpole. His concern in the revival of *Gothic* Architecture is all that we have to do with, and considerable merit must be claimed for him. His letters, and many passages in the *Anecdotes of Painting*, were very useful in correcting public taste, which had sunk into mere pedantry and a blind partiality for particular rules. His imitations at Strawberry-Hill are hardly to be called Architecture ; but he had the generosity to acknowledge its deficiencies, and to bestow unreserved praise upon more successful efforts, when *Gothic* Architecture became better understood.

† In 1760, Mr. Warton published, without his name, “A Description of the City, College, and Cathedral of Winchester,” 12mo. In this work, such glaring mistakes occur in ascertaining the age of certain parts of that cathedral, as shew that he could not then have paid much attention to the study of ancient Architecture ; but the essay above-mentioned displays much deeper critical knowledge.—See Milner’s “History of Winchester,” 2 vols. 4to. in which Warton’s errors are pointed out and corrected.

to have led most practical men to the conclusion of its being well founded, though some speculative writers wish to find a higher origin for the Gothic style.

The preface to *Captain Grose's* "Antiquities of England and Wales," came out shortly after Bentham's History of Ely, and added some useful remarks to what had been given in that work, extending the comparison of English buildings to foreign ones; the author did not, however, venture to dispute the inconsistent theories of Sir Christopher Wren. Grose quoted freely from Warton, Bentham, and *Bishop Warburton*, the latter of whom had published some fanciful observations on the subject, in his notes to Pope's Epistles.

The "History and Survey of the Antiquities of Winchester," by *Dr. Milner*, 2 vols. 4to. 1798, brought a grand accession to the knowledge of old English Architecture. The church of the Hospital of St. Cross, near that city, had been noticed by Bentham for the curious combinations of circular and pointed arches displayed in its construction; and the historian of Winchester, adopting the opinion of that author relative to their origin, strengthened it by concurrent arguments and observations. His description of the cathedral, college, and other buildings at Winchester, cleared up the mistakes of preceding writers, and evinced a complete acquaintance with the *Gothic* style of Architecture and its various alterations.

The exertions of literary men in illustrating the history of Architecture, enabled practical artists to select proper models for imitation; the specimens of different ages became better known, and the impropriety of blending the ornaments proper to works of distinct periods, as had been previously done, began to be felt. Mr. James Essex was the first professional architect whose works displayed a correct taste in imitations of ancient English Architecture. He was born at Cambridge in 1723, and educated in the school of King's College, where a repeated contemplation of the magnificent chapel is thought to have determined his taste to that style of Architecture, which is there so enchantingly displayed. He was employed to make architectural drawings for the historian of Ely, so early as the year 1757, and remaining ever after in friendship with Mr. Bentham, he undoubtedly acquired much knowledge from him on the history of his art. Mr. Essex was also acquainted with Gray the poet, Gough, Tyson, Cole of Milton, Horace Walpole, and other antiquaries: his modesty and amiable temper being no less admired than his talents. The works of this architect in the *Gothic* style were not numerous. The choir of Ely Cathedral was altered under his direction in 1770; and he effected very extensive repairs in that church, which occupied nearly

20 years. After this he was engaged in repairing Lincoln Minster, where an altar-piece of stone was erected after his designs, and some very important repairs were effected.* King's College Chapel was also repaired by him, and he designed the stone screens about the altar there, which was then removed to the east end, and a space originally behind it taken into the choir. An elegant Cross at Ampthill was erected from a drawing by Essex, in commemoration of the abode of Queen Catherine of Arragon at that place; besides which, he made improvements at Madingly, an ancient mansion in Cambridgeshire, and furnished designs for windows and other minor works.

Death closed the labours of Mr. Essex just about the time when a new master in modern Gothic Architecture appeared, who soon "eclipsed all former fame." Mr. James Wyatt, whose skill in Grecian Architecture had long before placed him at the head of his profession, was consulted, in 1782, by Thomas Barrett, Esq. for the improvement of his seat at Lee, near Canterbury. "Wyatt," says Walpole, "designed several plans, some Grecian, some Gothic. The latter was adopted:" and the success of the imitation soon made both the place and the architect highly celebrated. This was Mr. Wyatt's first work in the style of our old English Architecture, and, as such, it deserves particular notice, although he afterwards produced several much more sumptuous specimens of that style. Mr. Barrett was a man possessed of elegant taste and knowledge of the fine arts, and he not only attended very carefully to the correctness of his new buildings, but consulted several friends, and particularly the Hon. Horace Walpole, whose approbation of Lee was thus expressed with equal warmth and judgment:—"The house at Lee, which was but indifferent before, has been, by the skill and art of Mr. Wyatt, admirably improved in the disposition of the apartments; amongst them is a very beautiful library, finished in the most perfect style of Gothic taste. The three fronts of the house convey the idea of a small convent, never attempted to be demolished, but partly modernised, and adapted to the habitation of a gentleman's family;"† and in the later editions of "The Anec-

* The general form of this altar-piece was probably copied from the monument of Bishop Wm. De Luda, in Ely Cathedral, enlarged and modified. It has a chaste and suitable effect, although it is not large and sumptuous enough to fill its place, worthily, in so magnificent a church. The works of Mr. Essex in the *Gothic* style cannot be exceeded in their fidelity to ancient examples; but they are deficient in boldness and spirit of design, and his details are too often meagre, as is apparent in this and other of his works.

† The above passage was published in Hasted's "History of Kent," Vol. III., and has been copied into other works. In the "Bibliographical Decameron," the author, the Rev. T. F. Dibdin, tells us,
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dotes of Painting," he again takes occasion to praise Mr. Wyatt's success in this his first essay. "Mr. Wyatt, at Mr. Barrett's, at Lee, near Canterbury, has, with a disciple's fidelity to the models of his masters, superadded the invention of a genius. The little library has all the air of an abbot's study, except that it discovers more taste."* The superiority of Lee to Strawberry-Hill was beyond comparison, and no one acknowledged it more readily than the noble owner of the latter, whose taste contributed to this superior perfection of Lee.† For a full description of Lee, we must refer to the works mentioned in a note; remarking only one circumstance in the idea of its style, which deserves the attention of every imitator of ancient Architecture, viz. a propriety and consistency in the character it assumes as an ancient work, "a small monastery,—partly modernised, and adapted to the habitation of a gentleman's family."‡ The situation is happily suited to the appearance of monastic seclusion, but obvious convenience required some deviations from strict adherence to ancient forms, particularly in the windows, on which, however, the beauty of *Gothic* buildings mainly depends.|| Mr. Wyatt's sub-

that this passage *was written by Lord Orford himself*, "and had it not been deemed necessary a little to vary and curtail it to adapt it to the historian's plan, would have appeared more advantageously." "Decameron," Vol. III. p. 457, note.

* Vol. III. of Lord Orford's Works, 4to. p. 433. In a letter published in Vol. VIII. of Nichols's "Literary Anecdotes," he says, "I have seen, over and over again, Mr. Barrett's plans, and approve them exceedingly. The Gothic parts are classic; you must consider the whole as Gothic modernised in parts, not as what it is, the reverse. Mr. Wyatt, if more employed in that style, will shew as much taste and imagination as he does in Grecian." [A.D. 1782. N.B. The new buildings began the next year.]

† See Lord Orford's Correspondence, Vol. V. of his Works, p. 668, where, in a letter dated 1788, addressed to Thomas Barrett, Esq., he acknowledges the defects of Strawberry-Hill, and tells his friend, "My house was but a sketch by beginners, yours is finished by a great master."

‡ This consistency was wanting in Strawberry-Hill, where the designs vacillated between the style of a castle and that of a convent. See Descriptions of Lee, in Hasted's "History of Kent," Vol. III. 665; "Beauties of England," Vol. VIII. p. 1092; Angus' "Views of Seats," 1787, in which there is a neat Engraving; and "Bibliographical Decameron," Vol. III. 457, which contains a vignette and description, &c.

|| Many of the best designed modern *Gothic* mansions are spoiled by their windows, as is the case at Lee. Turrets, battlements, pinnacles, in short, almost every ornament of the Gothic style, may easily be applied to modern houses, for external decoration, without departing from the ordinary mode of fitting up the rooms, within; but windows in rows of the simple Grecian structure, destroy all harmony on the outside, and if forms appropriate to the exterior be adopted, the inside must be in some degree conformable, and fresh difficulties arise in the furnishing and fitting up of rooms. As to sash windows with their bars tortured into pointed arches, such *carpentry* is absolutely contemptible, and

sequent works in imitation of the ancient Architecture of England are too well known to need description, and too numerous to allow of it here. Several of these buildings were far more extensive and sumptuous than any such works previously executed; but while we allow this celebrated architect due praise for his beautiful imitations of Gothic buildings, we cannot but condemn him for the destruction of some valuable original specimens in three of the cathedrals submitted to his taste—Lichfield, Salisbury, and Durham. His genius luxuriated in florid details, without always attending to ancient rules; and too much credit is claimed for Mr. Wyatt, when it is said, that he “revived, in this country, the long-forgotten beauties of Gothic Architecture.”* Since the first works of Mr. Wyatt, the *Gothic* style has been adopted in numerous residences of the British nobility and gentry; which have been built, or refitted, in that style, with different degrees of fidelity and success. Several churches and chapels have also been erected with very good effect, this style having peculiar advantages for such structures. The repair of our cathedrals, those invaluable monuments of ancient taste and skill, has, in late years, been attended with less violation of their original style than at any period since the introduction of Italian Architecture. Several incongruous works of a barbarous taste have been removed from their venerable interiors, and been replaced by others more consistent with the general style of the buildings. During the last twenty years, numerous publications have issued from the press, some to develop the obscure history of *Gothic* Architecture, others to display its various beauties. Artists of first-rate talents have been employed to delineate and engrave the most beautiful and curious remains, and their works will be eagerly sought for, and carefully prized, a century hence. The general improvement of public taste, resulting from these works, is clearly evident. The respective beauties and conveniences proper to the Grecian orders in their pure state, or as modified by the Romans and their successors of the Palladian school, may be fully allowed, without a bigotted exclusion of the style we are accustomed to term *Gothic*; and yet its merits ought not to be asserted to the disadvantage

much more disgusting than common undisguised forms; nor can frames of cast iron ever successfully fill the place of stone mullions, the want of substance preventing such a frame from ever appearing “a lightened part of the structure itself,” as a proper *Gothic* window has been happily described. See “Metrical Remarks on Modern Castles and Cottages,” &c. London, 1813. The Preface to this smart satire is full of judicious remarks on our ancient Architecture, and its adaptation to modern dwellings.

* See “Gentleman’s Magazine,” Sept. 1813. Also “Monthly Magazine,” for Oct. of the same year.

of classic Architecture. Each has its proportions and characteristic features, which cannot, without impropriety, be transferred to the other. The use of ancient Architecture, either Grecian or *Gothic*, may not inaptly be compared to that of the dead languages. Both have become obsolete, and in employing them we must be guided by original examples. The rules of construction are fixed in both; and the proportions and ornaments of Architecture require to be thoroughly studied, and strictly followed, no less than the metres and phrases of the classic tongues. The architect must evince his judgment in the use he makes of the best models of the style he adopts; and in invention, he must endeavour to *think* in the manner of the original inventors. These precepts may be thought to restrain modern practice to a servile imitation: but that is more than is intended. The scholar is left at full liberty to express his ideas in classic language; and the architect is not less at liberty to build in the ancient styles; only let his models be attended to, remembering that a licentious departure from original rules produced the execrable *Gothic* of Batty Langley,* more contemptible than the most barbarous Latin of the feudal ages.

EDWARD JAMES WILLSON.

* About sixty years since, this artist invented, and unfortunately published, "*five orders of Gothic Architecture*," which were hideous caricatures of Italian columns and entablatures, disguised by strange mouldings of what he conceived to be *Gothic*. Such attempts to impose on public taste would not now be likely to mislead the most ignorant carpenter or mason; but ancient examples were then little studied, and this man's books produced some shocking barbarisms in Architecture.

Specimens

OF

GOTHIC ARCHITECTURE.

NO. 1.—PLATE I.* VARIOUS MODES OF FORMING ARCHES.

THE Arch being the distinctive feature of all structures of the middle ages, as the column was of those of classic antiquity, the first Plate of this Work is devoted to an elucidation of various forms of Arches, beginning with such as are found in buildings of the Norman, or Saxon style,† and then proceeding through the principal varieties of pointed Arches.

1. The *semi-circular Arch* was the principal one used in all buildings, until about the middle of the twelfth century, although a solitary instance of the pointed Arch may now and then be proved to be of earlier construction.

2. Arch described from one centre placed above the base-line.—This form has been denominated *the Horse-shoe*; it is common in some buildings of eastern countries, and examples of it occur in Romsey Abbey Church, and in others of the Norman style.

3. *Semi-circular*, but including a portion of the perpendicular jambs above the imposts.—This form is seen in a side-arch of the rood-tower of Malmesbury Abbey Church, where the transepts being narrower than the nave and choir, two of the four arches were limited to a less breadth, though required to equal the others in height. Other examples are found in the transepts of Winchester Cathedral, St. Alban's Abbey Church, &c.; in short, the Norman architects frequently raised their Arches above the imposts in this manner.

* The No. and small figure will be found at the right hand corner, bottom of each Plate.

† These national denominations are used indifferently, it appearing, after great research, and many attempts to distinguish characters peculiar to the buildings erected in this country before the Conquest, that the Normans did not introduce a new style, though they enlarged the scale of our churches and other public buildings. See Vol. II. p. xi.

4 and 5. *Elliptical Arches*, described from three centres.—Arches of this form are not only found in Norman buildings, mixed with the semi-circular, but frequently over doors and windows, in the early part of the fifteenth century, along with the pointed Arch, and the other characteristics of the style of that period. The entrance-tower to the deanery of Lincoln has gateways of this form, and several other instances might be adduced.

6. *Semi-circular Arches intersecting* each other.—Some instances occur of intersecting pointed Arches, and others, of Arches, if they may be so called, described by straight lines, forming a series of intersecting triangles raised on one base: these were merely ornamental, as may be seen in the ruins of St. Augustin's Abbey Church tower at Canterbury.

7. *Semi-circular and Lancet Arches* combined.—Such a combination is commonly found in buildings towards the end of the twelfth century, when the pointed Arch began to prevail.

8. *Three-centred pointed*.—Arches formed on this principle began to come into fashion at the beginning of the fifteenth century, and afterwards those of a more obtuse form.*

9. *Moorish*.—This form may be classed with the Horse-shoe, No. 2. It is described from two centres placed above the imposts. Arches, somewhat of this form, are occasionally met with in buildings of the early pointed, or Gothic style;† they are only found placed over narrow apertures.

10. *Elliptical*, resembling a pointed Arch, only rounded at the top.

11. *Lancet Arch*, described from two centres on the outside of the Arch.—The term *lancet* has been happily applied to the tall, narrow windows which enlighten the structures of the thirteenth century. Salisbury Cathedral is the most complete specimen of the style of that age. These lights have each a pointed Arch at the top, and the Arch is frequently raised on straight lines above the mouldings of the impost, where such mouldings occur; this is, indeed, the lancet form, comparing the Arch to the head of a lancet.

* See Vol. II. p. xiv. note i.

† We have not scrupled to use the term *Gothic*, it having become inseparably connected with that style of building, of which the pointed Arch is the distinctive feature. The impropriety of the term is generally acknowledged, but it is never now applied as contemptuous. The attempt to appropriate this beautiful style to our own country, by designating it *English Architecture*, was made without due regard to the noble monuments of it remaining in France, Germany, and Flanders. *Pointed Architecture*, in allusion not only to its characteristic Arch, but to its pinnacles, spires, &c. seems the most appropriate term, and most expressive of its character.

12. *Equilateral*, where the points of the base and crown form an equilateral triangle.—This may be called the standard form of the pointed Arch, and is perhaps the most beautiful.

13. *Four-centred pointed*.—Some beautiful varieties of decoration were struck out from this form, but it must still be regarded as less perfect than the simple Arch struck from two centres.—See the Arch No. 8, and the note referred to in Vol. II.

14, 15, and 16. The combination of circles, and portions of circles, being so infinitely diversified in specimens of florid tracery, especially in the larger windows of the fourteenth century, it would be vain to attempt to analyse all their principles. We may observe, however, that most of them were divided at first into a few large forms, and these again subdivided into as many openings as the space would allow, so that the openings were never broader than those of the perpendicular lights of the window, and seldom less than one-half of the breadth of one of these. In proportioning the void and solid parts of windows, we seldom find the mullion exceed one-third of the light in the larger divisions, or smaller than one-fifth.

17. Mode of describing a pointed Arch by the crossing of straight lines.—This Arch may be classed with the four-centred, being of flatter curve in the upper part than the lower. Many actual examples of Arches appear to have been struck out, by the intersection of straight lines, in specimens of the later periods.

18, 19, and 20. *Four-centred Arches*, centres of which must be upon the same diagonal lines, which are found by dividing the base-line of the Arch into more or less parts, according to the fixed height of the Arch.—These are some of the various forms of what has been called the *Tudor Arch*, because they are chiefly found in buildings, erected under the reigns of our princes of the house of Tudor; we find, however, that this flattened Arch was used more than fifty years before the accession of Henry VII., the first English sovereign of that family.

21. *Ogee*.—This, and No. 16, give an ornamental variety of Arch, which was sometimes used over doors and windows in the reigns of Edward II. and III., as in Caerphilly Castle, &c. The inflected curves necessarily weaken it too much to allow of its application on any large scale, and only small specimens are found of this sort of Arch.

22. *Four-centred pointed*, of the same class as Nos. 18, 19, and 20, but differently described.

23. *Rampant pointed*, described by the intersection of straight lines.—See what is said of No. 17.

24. Shews one mode of proportioning the diagonal lines of a *groined vault* to Arches of the sides. In this example, the side Arches are semi-circles, the diagonal ones elliptical curves. Where the sides are pointed Arches, the diagonal curve was frequently a semi-circle. The consummate skill evinced in many roofs of buildings of the fourteenth and fifteenth centuries, renders them deserving of the most minute and careful examination.

25. This example may be classed with No. 23. The lines of the joints are described in this.

No. 2.—PLATE II. JEW'S HOUSE, LINCOLN,—WINDOW AND DOOR; 1140.

THE specimens represented in this Plate are taken from a private dwelling in the city of Lincoln, called *the Jew's House*,* and belong to the period when the Norman style had attained its highest ornament, immediately after which, the pointed Arch began to supersede the semi-circular one, producing a total revolution in architectural taste. The *window*, which forms the first subject, belongs to the upper story, and remains in good preservation, none of its members being wanting but the column in the centre. We have fully displayed it in an elevation, a perpendicular, and a horizontal section, with parts of the outer moulding of the Arch, and of the wreathed torus or string-course, on an enlarged scale; and here it may be observed, that the string-course runs along the whole front, and the other moulding is continued to a window corresponding with the one here engraved, but now mutilated.

The *door*, which forms the other specimen, gives entrance to the lower story of the same building. This must be considered as very curious, being constructed so as to serve for the base of a chimney, which we shall briefly describe. The elevation and corresponding section will, together, shew the peculiar form of the Arch; its projection upon two curved trusses, its

* This name was acquired by its having been the residence of Belaset de Wallingford, a Jewess, who suffered death for clipping the silver coin of the realm, when this house was confiscated, 18th Edward I. It afterwards came into the hands of Canon William de Thornton, and was, by him, assigned to the Dean and Chapter of the Cathedral, as part of the endowment of a chantry, and it still remains their property. *The Jew's House* stands at some distance from that where the murder of the Christian child, Hugh, was perpetrated, in 1255, by certain Jews, who were then numerous in this city, and many of whom had grown rich by usury, the practice of taking interest on loans being at that time, and for some centuries afterwards, esteemed unlawful amongst Christians.

outer sides sloping upwards to the breadth required for the body of the chimney, which stands out from the front like a broad pilaster, and is hollowed at inside for a fire-place.* All the inner part is blocked up and altered, and the original shaft, above the front, is replaced by common brick-work: luckily, however, a sketch, taken by one of the brother artists, named Buck, in 1724, has preserved its form, as it then stood nearly entire. It was a tall circular tube, with a square base, having a small triangular gable at each of its sides; the top was shattered, and wanted its proper finish.

The plans beneath the elevation and section shew the curves in the mouldings of the jambs. A portion of the interlaced ornament of the inner Arch is given on a large scale, with a section; a section of the outer, or projecting Arch, is placed next to it; and beneath it, views of the front and side of one of the little clustered leaves with which the jambs are studded; and at the end of the Plate, a portion of the abacus, or moulding, which covers the capitals. The shafts of the two columns are wanting, and the lower parts of the sides have perished, and are rebuilt with rude stone. The comparative size of this door is greater in the original, a scale smaller than is used for the windows being necessarily adopted for the sake of a better display of both.

NO. 3.—PLATE III. ANCIENT GATEWAY, LINCOLN; 1150.

THE subject of this Plate exhibits another specimen of the most finished Norman style, where a conjunction of the semi-circular and pointed Arch is seen; no uncommon mixture in the buildings of the twelfth century. The building it is drawn from appears to have been the Hall of St. Mary's, or the Great Guild, of Citizens, and it is now held by lease under the Mayor and Corporation of Lincoln.† The original elevation of the front has been

* A similar chimney, built over a door, was standing, within memory, in front of a house not far from this. The house here alluded to is said to have belonged anciently to a Jew. The fire-place, with all above, is destroyed, but the entrance remains, with an Arch projecting exactly like this, only not so richly decorated. Quære, whether chimneys so placed were peculiar to the dwellings of the Jews at any period? We know that they were obliged to distinguish themselves by their habit.

† The designation of *John of Gaunt's Stables* was applied to this building by Mr. Gough, in his enlarged edition of Camden's "Britannia," without any good authority. That prince had indeed a palace in the same street, which occasioned this mistaken conjecture. Lord John Hussey was taken from this building to execution, having forfeited his life for heading an insurrection against king Henry VIII., and hence it is frequently called *Lord Hussey's House*.

reduced to about the height of what is shewn in the engraving, but there has been another story, and a range of windows may be traced above the cornice, A. which appear to have resembled that of the *Jew's House* in Plate II. The gateway occupies one of the four divisions into which the length of the front is separated by pilasters, or flat buttresses. No. 1. in the Plate gives an elevation of the gateway in front; No. 2, a section. The most remarkable feature is the flat Arch, formed probably for convenience, by reducing the height of the doors, so that they might turn back under the vaulting within, which has been destroyed.* The curious mode of arranging the joints of this Arch will be understood from the Plate, in which the centres are marked.† Parts of the enriched moulding are shewn on a larger scale beneath the elevation: viz. A. a portion of the cornice upon which the upper windows were placed. B. one of the pateras, *engraved* in the face of the outer moulding of the Arch. C. C. one of the flowers in another moulding of the Arch; this may be compared with an ornament in the door of the *Jew's House*. D. E. F. G. other portions of the cornice A. which is curiously wrought in foliage and figures of animals, and, being formed of hard stone of the Lincoln quarries, the carving has preserved all its original sharpness and perfection. The bottoms of the jambs of the gate are hidden by the accumulation of soil, which has probably risen about three feet above the original basement.

NO. 4.—PLATE IV. ANCIENT DOORWAY, LINCOLN; ABOUT 1120.

THIS doorway belongs to an ancient mansion in the Close of the Cathedral, called Atherton-Place: it was the front entrance of the hall, originally a vast apartment, now modernised, and forming a separate house. The doors have been taken away, and the opening walled up; they are restored in the Plate, from existing instances of the same age. The Plate represents an elevation and section of the whole, with plans to both. The details of ornament are fully exhibited, with all their measurements, on the right hand of the Plate.‡

* The north door of the parish church of Fiskerton, near Lincoln, has a flat Arch placed within a semi-circular one, in the manner in which this is.

† The joints between the two radii, which describe the sweeps, are struck from the point of intersection of those two lines: the joints below those lines converge in the centres of the sweeps.

‡ The two heads terminating the outer moulding of the Arch resemble that of the crocodile, or rather, some of the serpent tribe. This ornament, which is exceedingly common in Saxon or

No. 5.—PLATE III.* NEW SHOREHAM CHURCH, SUSSEX,—EAST END.

THE church from which this Plate is drawn contains many curious examples of semi-circular and pointed Arches intermingled, each decorated with its peculiar ornaments. It is not unlikely, that the construction of this building might occupy a considerable period, so that, the new style growing more into fashion whilst the work was carrying on, the parts last erected would be made conformable to the prevailing style. Such gradual variations may be traced in most large fabrics, not only where the building suffered some interruption, but even where the work was continually advanced, as, for instance, in Salisbury Cathedral. The east end of Shoreham Church has been selected, as a specimen of the mixed style, which intervened between the Norman and Early Pointed, or Gothic. The details on the right hand refer to the lower windows, A. where we may notice that the mouldings and little columns are of the early Gothic, although the arches are circular. The enrichment B. is rather uncommon. The circular window is an example of the early wheel-form, filled with small shafts and semi-circular Arches, converging to one centre.*

No. 6.—PLATE V. ST. MARY'S CHURCH, LINCOLN,—DOORWAY ON THE SOUTH SIDE.

THIS doorway forms a pleasing example of the early *Pointed*, or *Gothic* style. The ornament, marked A. in the Plate, was most extensively used in buildings of the first half of the thirteenth century, but seems to have gone out of fashion before the reign of Edward I. We see abundance of it in Lincoln and Salisbury Cathedrals, but scarcely any in Westminster Abbey. This enrichment, sometimes called *the Dog's Tooth*, though really made up of a series of flowers, each formed of four small leaves, seems to have been

Norman buildings, may originally have had a reference to the mythology of the northern nations. In some examples, such heads are more appropriately joined to a round moulding, wreathed, or carved, in a sort of scales.

* See some Italian instances of such wheel-windows in *Archæologia*, Vol. XVI. They are not uncommon in England, in Norman buildings. Some of these have the little columns, with their bases, diverging outwards. The large window in the south gable of the transept of York Cathedral is formed on the same principle, consisting of two series of pointed Arches, with columns converging to one centre. The French architects were extremely fond of circular windows, many of their principal churches having one over the west door of the nave; no instance of this is found in England.

only an alteration of a Norman pattern; such little clustered leaves are seen in the preceding Plates II. and III. but are there set at intervals, here in immediate connexion. This ornament wants an appropriate name.

NO. 7.—PLATE LIV. SPECIMENS OF SIX DOORWAYS, WITH SQUARE HEADS, HOOD-MOULDS, AND VARIOUS-SHAPED ARCHES.

1. DOORWAY in the long Stables of the Vicar's Court, Lincoln, with blank shields in the spandrils, and a hood-mould. A window from this building is shewn, No. 16.—Plate LIX. The next doorway was properly a window in a building between the Cathedral and Chapter-house at Lincoln. The following specimen is from the *Chancellor's House*, at the back of the building, whence Plates XLIV. and LVIII. were taken. The doorway of Tattershall Castle forms the chief entrance to the great tower. The doorway, from Horn Church, Essex, with its pannelled door, is a fine specimen, and is probably about the date of 1440. By the plan and section it will be seen, that some of the mouldings are bold and deep. In the example from Oulton, Norfolk, of about 1400, are some elegant ornaments within the arch and spandrils. The two latter examples are from drawings by J. A. Repton, Esq. Architect.

NO. 8.—PLATE LXVII. THREE DOORWAYS FROM WESTMINSTER ABBEY CHURCH, AND ONE FROM LINCOLN.

Nos. 1 and 2. Doorways in the passage leading from the Dean's-yard to the Cloister; No. 3. The entrance doorway to the Chapel of St. Erasmus, on the north side of Edward the Confessor's Chapel, Westminster; No. 4. On the east side of the Cloisters, Lincoln Cathedral. This doorway was barbarously enlarged some years back, by cutting away the inner mouldings of the arch and jambs. The original door, of very strong oak, embellished with tracery, was taken away at the same time. It was built about the beginning of the sixteenth century.

NO. 9.—PLATE XXXIX. BISHOP'S PALACE, LINCOLN, DOORWAY, WITH CARVED DOORS, &c.; 1440.

THE specimen before us, besides its merit in point of design, obtains historic importance from the circumstance of its date being ascertained, within a very few years, by the arms upon it,* thus fixing one example of the

* These belonged to bishop William Alnwick, who was translated from the see of Norwich to that of Lincoln in 1436, where he sat till his death in 1449. His name was recorded on the stained

progressive changes in style, which our ancient architecture was continually receiving. The arch is not flattened, as began to be the fashion about that time, and as was done in those of other doors, and some windows of the same fabric. The square turn of the label was a mode introduced not much before this instance, and continued in use to the very latest examples of the pointed arch. The mouldings of the different members are neatly carved, so as to produce smart lines of shade, which have a very good effect in the original. The Plate gives an elevation in front, with corresponding sections, taken upright, and across, as also these details.—A. Tracery of one panel of the doors.—N.B. The outward one on each side is narrower than the others. B. Section and return of the label, or hood-mould. C. Capital to one of the little columns in the jambs, with its plan. The shaded lines are for the shaft and moulding on its inner side, next to the doors. D. Mouldings of the base, to the same columns.

NO. 10.—PLATE XL. TATTERSHALL CHURCH,* LINCOLNSHIRE,—WEST
DOORWAY ; 1455.

THIS specimen has, in the example given, a remarkable effect, from the contracted size of the door, and the depth of the recess within the jambs. The tracery round the outside was intended to take off the disproportion between it and the window above, which it does so well, that the whole has a rich and pleasing appearance. The Plate contains an elevation of the entrance, in front, an upright section, and a plan, shewing the mouldings of the jambs, &c. On the left hand, two enlarged portions of the tracery are delineated, with their sections, A. B. The shields above the doors are all plain. C. is one of the little bases, drawn on a larger scale.

NO. 11.—PLATE XLI. SOUTH DOORWAY OF TATTERSHALL CHURCH.

THE town lying on the north side of the Church, the southern porch was not so much regarded as the opposite one, which was the principal entrance.

glass of the chapel windows adjoining the tower to which this door belongs, which was also built by him.

* Tattershall Church was erected into a collegiate establishment by Lord Cromwell, builder of the castle, who rebuilt the church also. The fabric of the church remains of its original dimensions, though the cloisters, &c. are entirely demolished. The fate of its choir, which was ruined by being despoiled of its fine painted glass in the last century, is well known from Mr. Gough's relation. It is built in the form of a cross, with a low tower over the western end of the nave. It was in course of building, when Lord Cromwell died, in 1455.

This was nevertheless adorned in a corresponding style, if not so elaborate, and its simplicity makes it capable of more easy imitation. The crossing of the mouldings in the outer angles of the jambs may be noticed as a refinement of execution peculiar to late examples. This may cost the workman more labour than the simple junction of the diagonal line, and sometimes without producing a good effect. The doors are not studded with nails, which were less used in this century than in the preceding one.

NO. 12.—PLATE LIX.* ENTRANCE TO THE REFECTORY, WINDSOR.

THE entrance to a small inner court in the Lower Ward of Windsor Castle is here represented. It leads to the refectory intended for the chaplains and choristers of the Collegiate Chapel, as the inscription in the head of the door declares, “ÆDES PRO SACELLORUM ET CHORISTARUM CONVIVIIS, EXTRUCTA 1519.” The date gives a peculiar value to this specimen. The niche over the door is remarkably broad for its height, and was probably designed for an equestrian statue of the patron St. George. Above this niche is an accumulation of ornaments, elegant in detail, but heavy and ungraceful in the general effect; a censure which many more considerable works of that era of architecture may be thought to deserve. The elevation shews the entrance and as far as an angle made by the return of the wall, where another niche is set. The swelling frieze of foliage over the broad niche was an ornament of late invention, yet it is a very beautiful one; we see it repeated on the pedestal. At a. is the plan of the niche.

b. Moulding of the door-jamb at large. The same combination of curves, more or less repeated, will be found to make up the mouldings of most examples of the later style.

A section, taken through the centre of the door, and the plan beneath the elevation will completely elucidate the whole composition. The wall is of brick—the ornamented parts of freestone.

NO. 13.—PLATE LII. ST. MARY'S CHURCH, LINCOLN,—WINDOW AND DETAILS.

THE form of this window was very commonly used throughout the whole of the fourteenth century, and later. We find windows of various dimensions with their upper parts traceried in this pattern; some small ones of a single light in breadth: domestic apartments frequently had them of two lights; and where larger windows were required, we see the pattern extended to

five and even six lights or bays. This window has been selected as an example of considerable elegance, produced by lines of great simplicity. The label, or hood-mould,* is terminated by forms which will be best understood by the engravings: there are examples of such an ornament in some arched windows at Lincoln, of the age of Edward I. The details at A. B. shew a portion of the tracery, enlarged. C. gives a section of the upright mullions. D. the string-course, remarkable for its simple form. Such mouldings not only relieve the flat surface of a wall, but help to throw off the wet, and so protect it from the injuries of the weather.

NO. 14.—PLATE XLII. ORIEL WINDOW, JOHN OF GAUNT'S PALACE,
LINCOLN.

THE curious investigator of domestic antiquities will not fail to appreciate this remnant of a once splendid habitation.† In delineating its form and enrichments, most scrupulous care has been taken to give a full and exact portrait, such an interesting *specimen* being very rarely seen. The elevations of the front and profile exhibit no more than what actually exists, except the tops of the pinnacles, which, being broken off level with the foliage between them, are here restored in a style corresponding with the other ornaments: it may also be proper to notice, that the three lights, which, no doubt, were once "*cloised well with roiall glas*," (Old Romance of the Squire of Low Degree,) are now blocked up, and the mouldings partly obscured by plastering. The

* In countries where freestone is the usual building material, especially Yorkshire, which abounds with quarries, several of the old masonic terms remain in use; *hood-mould*, the projecting moulding of a door or window which covers the other mouldings, is one of these.

† Prince John, of Gaunt, having acquired the earldom of Lincoln by marriage, appears to have been much attached to the place, where, and at Bolingbroke Castle, in the same county, he often resided. Lincoln Castle was an official residence of his; but his house, which stands in a more sheltered situation, was most probably built for the Lady Katherine Swynford, to whom he was many years attached, and who at length became his wife. She survived him from 1399 to 1403, and lies interred in the choir of Lincoln cathedral. This palace must have been built on an extensive plan, as the foundation and different remains have shewn. The front next the street was nearly entire when Buck published a View in 1726, but has since been quite altered, and deprived of all ancient ornament, except this window, which is attached to the south end: another ancient window or two are left, with several busts, and figures, pierced for spouts, at the back. When Buck's view was taken, the royal arms of France and England, quarterly, were sculptured on a large shield on the front, which Dr. Stukely also noticed in his "*Itinerarium Curiosum*."

bracket, which sustains the frame of the window, is covered with sculpture, divided by plain mouldings into four tiers. The lowest of these consists of a single figure, representing an angel serving as a bracket. The next has three masks, or faces: viz. at the right, a queen; in front, a king; and on the left, a bearded man, rather defaced. Above these runs a course of foliage, displayed in large leaves. The uppermost division has six figures, one beneath each of the little abutments, which guard the angles of the window. Against the wall on the right hand, is a man covered with hair, wearing a long beard, holding a bird in one hand, and in the other a branch; next to him, an angel playing upon a cithern; then, a king with a long beard: on his left hand, an old man clothed in a mantle; beyond this figure, a youth in a close robe; and lastly, against the wall, a bearded man, rather disfigured. A plan, or horizontal section, taken at two different heights, is drawn in the upper part of the plate, D. E.; below is an enlarged section of the bracket, shewing the projection of all its mouldings, with their several measurements. These details are also represented separately, with letters referring to the elevations. Fig. B. Head upon the little bracket of one of the niches, in the two blank lights. C. A pannel, with section, of those beneath the lights. E. Coping of a buttress. G. Enrichment on the front of each buttress. H. Final rising from the crockets over every light. All examination of the interior of the oriel is unfortunately obstructed by a modern chimney, built up within it.

NO. 15.—PLATE XLII. WINDOW OF JOHN OF GAUNT'S PALACE, LINCOLN;
AND ONE FROM SOUTH CARLTON CHURCH, NEAR LINCOLN.

THE first of these *specimens* remains in part of the same building in which the beautiful oriel, represented in the preceding Plate, is situated. The apartment to which it belongs has been so much altered, that its original size and form cannot be made out; it is on the ground floor, and this window faces the south; there is no appearance of this room having ever been a chapel. The elevation comprehends half the window, represented in a perfect state, some parts of the original having been rudely hacked and broken, which are here restored from a careful examination of what is left entire. On the left hand jamb is shewn a section of the pier, which divided this window from one that has been pulled down. The bust above served for the arches of both windows, the two hood-moulds resting upon it. The profile of this bust is shewn by

the side of the front view: the features are old; the head-dress that which ladies wore in the early part of the fifteenth century, to which date this window must be referred.*

a. Refers to an enlarged detail of the little battlements over the middle tier of lights: it is moulded inside in the same manner as on the outside. b. Tracery in the heads of the upper row of large lights. This tracery is mostly cut away. c. Head of one of the lower lights, filled with glazing of the original pattern, as made out from ancient panes scattered about in the window.† d. One of those panes, which are *quarrels*, or lozenges of clear glass, stained with yellow, and diapered with lines, &c. in bistre: the effect altogether must have been very pleasing, and better adapted to a habitable room than rich colours and figures.

The second of these specimens is brought forward as an example of similar style, though much smaller, and less enriched. We find the upper parts of both divided into narrow lights, half the breadth of those below, with thinner mullions, and moulded and pointed alike: the same sort of embattled transom crosses both: the arches of both form nearly the same sweep, only that this is a simple curve, whilst the other is rounded at the springing: in short, they may safely be pronounced of the same age. The elevation takes in rather more than half the breadth of this window, there being two larger lights, and four smaller ones.

a. Section of the little battlements, which are worked the same on the inside as in front.

A section of the jamb is shewn in outline, and the forms of the mullions are shaded, the upper ones being moulded on both sides; the lower one left square, for the better fitting of the wooden shutters, which went no higher than the battlement.‡

* This part of the palace was certainly of later erection than the first buildings.

† The *fleurs-de-lis* over these lower lights form an elegant ornament: they, not improbably, might be adopted in compliment to Henry V. when conqueror of France, and the conjecture is countenanced by the arms of France and England, quarterly, which were carved on a large shield in front of the palace, the former arms being represented in the manner first borne by him: viz. with only three *fleurs-de-lis*.

‡ The mullions of the other window in this Plate are also square inside, as high as the battlements, and iron hooks for two tiers of shutters remain in the stone-work. After a close examination of the Carlton window, it appears not to have been originally designed for a church, but rather for domestic use, and very probably was brought from a mansion adjoining, anciently the

No. 16.—PLATE LIX. SPECIMENS OF SQUARE-HEADED WINDOWS.

THESE windows are of forms proper for domestic buildings. 1. Is taken from a decayed house built of stone, in the city of Lincoln. The room to which this window belongs is wainscotted with oak, in small square pannels, with a chimney-piece carved in the *Romanesque* style, prevalent in the reign of Queen Elizabeth. The window resembles one in front of a timber house at Tunbridge, in Kent, on which is the year 1593, probably about the date of this building.

2. Is taken from the gable of a building, erected in the fifteenth century, for granaries, stables, and other offices to the College of Vicars in Lincoln Cathedral.

3. The Stone-Bow is a very spacious gate-house, built across the High Street of the city of Lincoln. This window belongs to the upper story, in which is the Guild-hall. The windows are set two and two together, each pair divided by a narrow pier; the lights are uncommonly spacious, and are well designed.

4. Is a window of very late style, rather massy, but well moulded.

6. The proportions of this single light are very neat.

No. 17.—PLATE LXIX. ORIEL-WINDOW, AND PARTS OF OTHER WINDOWS FROM OXFORD.

No. 1. Part of a window from the porch of the church of St. Peter in the East, at Oxford. No. 2. with plan and sections, from Magdalen College, Oxford. Two or three such windows have been projected from the fronts of different chambers, as improvements of the original lights. This window appears, by its style, to be of the early part of the sixteenth century. No. 3. A window of singular pattern from Christ-Church. No. 4. An arched window from the same college. No. 5. An arched window in Magdalen Church. Compare the last two specimens with those in Plate XXVI. Vol. II. described at page 15. The sections are pointed out by letters of reference.

residence of the noble family of Monson, who continue to bury here, which mansion was destroyed about the time of the civil wars. There are two windows of this form, which stand within arches formerly opening into an aisle now pulled down. We have been thus minute in describing the peculiar forms of these windows, as specimens of ancient domestic architecture are not common, nor are they so well understood as they deserve.

Nos. 18, 19.—PLATES LXXIII. LXXV. BUTTRESSES FROM OXFORD.

THE buildings whence these are taken, as well as corresponding letters of reference to elevations and plans, are engraved on the Plates.

No. 20.—PLATE XXVII. YORK CATHEDRAL,—LOWER PART OF A
PINNACLE ON THE SOUTH SIDE OF THE NAVE.

THE subject illustrated by this Plate, and that numbered XXIX., exhibit a fine specimen of the style of the fourteenth century, in its earlier period, not later than the reign of Edward II.* These Plates, together, display one of the tall pinnacles rising above each buttress, on the south side of the nave of York Cathedral. On the left hand of Plate XXVII. is an elevation of the body of the buttress, immediately above the parapet of the aisle, a section of which is given at the foot of the elevation.† The western side of the pinnacle is represented with an open tabernacle for a statue, which stands in front attached to it. An elevation of the canopy of the same tabernacle, as seen in front, is also given. In these elevations, the plans of the small piers are shewn, with one of them at large. P. The interior form of the niche and the groins of its roof are also explained by lines. J. Section of mouldings of one jamb of the pannels on the sides of the pinnaele. K. L. M. N. refer to horizontal sections of the ornaments, explaining the forms to which the materials require to be reduced, before they are wrought into foliage. O. Section taken across one of the little pinnaeles of the tabernacle, shewing its size, with the crockets, &c.

No. 21.—*Plate XXIX. is a continuation of the former Plate.*

AN elevation of the pinnacle, in its upper stage, is placed on the left side. The plan is shewn in a section at G, one angle of which is given on a large scale in the shaded outline G.—A. Section of the finial, shewing the projections of its different parts. B. neck-mould. C. Refers to the section

* The Nave was rebuilt between the years 1291 and 1330, but some of the outward finishings, particularly the open battlements of the upper story, are of later style. See Britton's "Cathedral Antiquities," where Plate XVIII. of the illustrations of York Cathedral gives an elevation of the whole buttress and pinnacles, here displayed in parts.

† The whole elevation of the pinnacle and buttress measures 101 feet. That of the body of the pinnacle is cut out in our representation, in order to bring it within the compass of a Plate, without reducing it to a scale of minuteness.

of the pinnacle among the details. E. Section of a finial, taken in the same manner as A. and explaining the position of the crockets, three in each of the three tiers. E. neck-mould of the same finial. A plan of the finial is placed above, in further illustration of D. The purpose of these *dissections* is well known to practical men, for whose use they are calculated. F. Section of the hood-mould in the little crocketed gables. H. belongs to Plate XXVII., being a horizontal section of the finial referred to by that letter in the above Plate. I. Neck-mould to the same.

NO. 22.—PLATE XXXI. SECTIONS OF THE MULLIONS OF WINDOWS IN YORK AND BEVERLEY MINSTERS, reduced to one-fourth of the real size.—YORK :—Nos. 2. and 3. Larger and smaller mullion of the upper window of the nave ; 4. Window of the south aisle of the nave ; 5. Tracery of ditto ; 6. and 7. Window in avenue to the Chapter-House ; 8. and 9. Chapter-House window ; 10. Rib groining in the nave.—BEVERLEY :—11. and 12. Cornice of the screen behind the altar ; 13. and 14. Large and small mullions of a north window of the nave.

NO. 23.—PLATE LXII. BRACKETS AND PEDESTALS FROM WESTMINSTER, &c.

No. 1. Pedestal in an octagonal niche, Henry VII.'s Chapel ; 2. Bracket, St. Nicholas' Chapel, Westminster Abbey ; 3. Ditto, Bishop's Palace, Lincoln ; the arms belong to Bishop Wm. Alnwick, mentioned under Plate XXXIX. ; 4. Pedestal in north front, Westminster Hall ; 5. St. Edmund's Chapel, Westminster ; 6. and 7. Henry V.'s Shrine, ditto ; 8. Bishop Flemyng's Chapel, Lincoln ; 9. Norwich Cathedral.

NO. 24.—PLATE LXVIII. PINNACLES AND TURRET.

No. 1. Pinnacle with niche and statue ; plan, and parts of the open battlement, from Magdalen College, Oxford ; No. 2. Octangular stair-turret, with pinnacle, &c. to the tower of the same College. The lofty bell-tower of Magdalen College forms a principal object in the views of Oxford. It was finished in 1498. Four octagonal turrets, finished by crocketed spires, rise at the angles ; and four pinnacles, each having a statue standing within a tabernacle in front, are placed between them ; the battlements are perforated, and the whole composition appears with very fine effect. Parts of the battlements are delineated in Plate LXXIV. No. 3. Pinnacle, with tracery and parapet, to All Souls' College, Oxford.

NO. 25.—PLATE LXXIV. PARAPETS AND BATTLEMENTS FROM OXFORD, —with sections and references to the buildings from which they are taken. No. 2. is composed of two specimens of very different ages. The heads and the little arches above them belong to the original fabric of the church. The parapet, built upon them, is part of extensive embellishments added to the old structure in the fifteenth century.

NO. 26.—PLATE XXVIII. FONT IN ST. MARY'S CHURCH, LINCOLN.*

WITHOUT pretensions to distinguished elegance or richness, the composition of this font will be found to have been well understood. In some instances, we find fonts of a corresponding age and style finished with lofty canopies of wood, wrought in pinnacles and open-work. Two of uncommon height are represented in the *Vetusta Monumenta*.† This has lost its original cover. The plate gives an elevation, section, and plan of the whole. At A. is a detail of one of the little buttresses, with a corresponding section; the tops of these being cut off without any finish of ornament, look as though intended to be continued upward, by the pinnacles of a cover such as we have noticed above. B. Section of the mouldings on the base. The eight sides of the bowl are all sculptured in the same style as the three represented.

NO. 27.—PLATE XXX. LINCOLN CATHEDRAL,—STONE SCREEN; 1340.

THE screen, which forms the subject of this Plate, stands in front of one division of an aisle on the eastern side of the transept of Lincoln Minster. There are three of these screens in each arm of the cross, or transept, each of which had anciently an altar: the other screens are of wood; this is executed in stone. The Plate gives an elevation of the centre, with a part of the sides, which are continued in the same style as what is here drawn, up to the ends. The section shews the thickness of the different divisions in this elevation, which is very light and well contrived. Of the details, A. shews the finish of a little buttress at the sides of the door, with a section. B. Section of moulding on the base. C. Top of one of the little

* The actual date of this font is unknown; from a more attentive consideration of its ornaments, we are inclined to think it not so old as the date put upon the engraving, 1340, and suppose it to be of the fifteenth century. One of the shields upon its sides is charged with *bendy of seven*, probably the arms of the donor. The other shields are plain.

† See Vol. III. Plate XXV. See a variety of fonts in the *Archæologia*, Vol. XVI.

pinnacles in front of the lower part. D. A small cornice in the upper part, studded with flowers.

The exact date of this specimen is not known; but we may judge of its age, as well by the style of its ornaments as by the arms sculptured upon the shield beneath the uppermost niche, which are the bearings of Old France and England, quarterly, as assumed by Edward III., with the title of King of France, in 1338.* The other shields, which profusely decorate the upper parts, are all plain. Within the arch of the door is inscribed, with some contractions, "OREMUS PRO BENEFACITORIBUS ISTIUS ECCLESIAE," alluding to the purposes of the endowment anciently belonging to this chapel, which was, to pray for the benefactors to the church, both living and dead. The four little statues kneeling at the sides, represented the chaplains who served THE WORKS CHAUNTRY, as it was called: these have had their heads mischievously broken off. Upon the point of the door-arch sits the figure of a bishop in full costume. The three niches on the top of the centre undoubtedly contained statues; and other figures of smaller size were intended, no doubt, to range in pairs above the embattled parapet on the sides; but of all these moveable ornaments not a fragment is left.

NO. 28.—PLATE LV. SPECIMENS OF PANNELS.

No. 1. From St. Erasmus' Chapel, Westminster Abbey Church; 2. St. Paul's Chapel, ditto; 3. Exterior, North Front, Westminster Hall; 4, 5, 6, 8, 16. Henry VII.'s Chapel; 7. Henry V.'s Monument, Westminster Abbey; 9, 10, 11, 15. Bishop Longland's Chapel, Lincoln Cathedral; 17. Norwich Cathedral; 12, 13, 14. Sir James Hobart's Monument, temp. Henry VII. in the nave of Norwich Cathedral.

NO. 29.—PLATE LX.* SPANDRILS FROM WESTMINSTER.—Nos. 1, 2, 4, 6, 7, 9, 10. Henry VII.'s Chapel; 3, 5, 8. from the Abbey Church.

NO. 30.—PLATE LXXVII. GROINING FROM WESTMINSTER ABBEY, &c. explaining the mode of forming centres.—No. 1. Horizontal and perspective views of a fourth division of one compartment, or severy of a vaulted roof, in

* Charles the Sixth reduced the arms of France to three *fleurs-de-lis*, after whose example our king, Henry the Fifth, altered the old bearings of France in his quarterings.

the south side of the cloisters, shewing the manner in which the centres of each rib are to be found. The centres of all the arches, or parts of arches are placed on the line of the spring. The point L is the centre of the arch MH. The height FH is equal to RH, QG to UO, DK to WV, and SM to CM: and from the centres N, Z, T, D, the arches EH, EG, KX, and MK, are formed. No. 2. One fourth of a compartment in section and horizontal in the roof of an aisle of Henry VII.'s Chapel, Westminster. No. 3. Vault under the vestry of Lincoln Minster. The arches of this crypt are circular. No. 4. A boss in the centre of one bay of the vaulting, in the nave of Lincoln Minster. The foliage is highly relieved and under-cut.

NO. 31.—PLATE XXXVI. BISHOP FLEMYNG'S CHAPEL, LINCOLN MINSTER.

THE specimens detailed in this Plate are parts of a chantry attached to the north aisle of Lincoln Minster, near the east end. It was built as a sepulchral monument for the prelate whose name it bears.* This little chapel, which in its situation may be compared to those which range along the sides of King's College Chapel, Cambridge, is, like them, bounded in its length by two buttresses of the larger building to which it is attached, and in its height also by a window of the church which looks over it. The inner front towards the church presents a small entrance, very prettily adorned, and the tomb of the founder placed under a flat arch. His effigy rests upon the tomb in pontifical vestments, and beneath is the figure of a wasted corpse wrapped in a winding sheet.†

The elevation on the left hand of the Plate gives half of one bay, or division, of which there are three in front; the projection of the buttresses is shewn at the return of the angle. The appearance of this front is very pleasing; none of its ornaments are elaborate, but the whole is neatly compacted and of good proportions. The tabernacles, or niches, of which every buttress has one in front, are the most delicate of the ornaments.

* Richard Flemyng presided as bishop of Lincoln from 1420 to his death in 1430. Dr. Robert Flemyng, a relative of the bishop's, was dean of this cathedral from 1451 to 1463, and made some endowment for this chapel, but the bishop's tomb seems evidence of its having been built before that endowment.

† This memorial of the frailty of our mortal state, has given rise to a silly story of the bishop's having died in consequence of rigorous fasting in Lent; the same is related of similar figures in other churches, both in England and in France.

These are separately delineated on a larger scale than the elevation. The statues are entirely gone.

DETAILS:—f. Plan of the jamb of the windows, with g. a mullion of the same. b. Elevation of the base and canopy of one of the tabernacles, with plan of the same underneath. Perpendicular section of a tabernacle in its entire height. h. Portion of the embattled parapet, with a section. c. Section of the bracket in the niche. a. Section of the bottom mouldings of the window, with the surbase. e. d. Base and cap of the little shafts at the sides of the tabernacles. i. Part of the plan.

Nos. 32, 33, 34, 35.—PLATES XXXII., XXXIII., XXXIV., XXXV.
WESTMINSTER-HALL.

WESTMINSTER-HALL, though generally looked upon as nothing more than a court of justice, was anciently the great dining-room of the royal palace. It was first erected by King William Rufus,* but about three centuries afterwards was rebuilt by Richard II., who, on its completion in the year 1399, solemnised Christmas by a feast held in it with characteristic profusion: and it is commonly stated, that he and his guests sat down every day to the number of ten thousand. Excepting the north end, which, being the principal front, was adorned with a rich porch, and a number of tabernacles, and statues, Westminster-Hall presents but little external beauty. Its deep roof resembles some huge barn; but though its sides have been stripped of their lead covering, and mean-looking slates substituted, it has yet an air of

* The lower parts of the side-walls are remains of the original building, which was probably supported by two ranges of pillars, no roof of that period being capable of covering so great a breadth in one span. The hall of the episcopal palace at Lincoln was so divided by two rows of stone arches, with columns of Purbeck marble. It was erected in the reign of Richard I. The hall of the ancient royal palace at Eltham, in Kent, resembles this of Westminster, but is much smaller. The next age reduced the pitch of their roofs to a much lower angle. The roof of the refectory, built by Cardinal Wolsey for his college at Oxford, is the finest specimen of the low-pitched roof. That of the hall built by King Henry VIII., at Hampton Court, rises with a steep pitch, but is cut off obtusely: such a form was contrived to gain internal capaciousness, without extravagant height. [See Vol. II. of this work.] The decorations of that roof are more florid than those of any other in the kingdom. The hall of the Middle-Temple, raised in the time of Queen Elizabeth, has a roof in the ancient style, but finished with Roman mouldings. At Lambeth-Palace is a hall, with a roof in imitation of that of Westminster, built in the reign of Charles II., and it is a fine piece of work, though spoiled, like that of the Temple, by incongruous ornaments.

grandeur inseparable from such dimensions. The interior, however, makes ample amends for any external want of elegance. An extent equal to a cathedral church is presented in one view, unbroken by pillars, and the roof delights the scientific spectator by the intricate and skilful arrangement of its timbers, in which lightness, strength, and ornament are combined in the happiest manner. The object of the present work being to reduce the forms of ancient art within the compass of imitation, leaving to others the lighter task of representing scenic effects, two of the Plates illustrative of Westminster-Hall are filled with geometrical delineations of the chief parts of the roof, which principally claim our admiration; and the other two with elevations of windows, and other prominent features. The angle of the roof is formed on what country workmen still term *common pitch*, the length of the rafters being about three-fourths of the entire span. The cutting off the girders, or tie-beams, which, crossing from wall to wall in common roofs, restrain all lateral expansion, was the first circumstance peculiar to this construction. To provide against lateral pressure, we find trusses, or *principals*, as they are technically designated, raised at distances of about 18 feet, throughout the whole length of the building. These trusses abut against the solid parts of the walls, between the windows, which are strengthened in those parts by arch-buttresses on the outside. Every truss comprehends one large arch, springing from corbels of stone, which project from the walls at 21 feet below the base line of the roof, and at nearly the same height from the floor. The ribs forming this arch are framed, at the crown, into a beam which connects the rafters in the middle of their length. A smaller arch is turned within this large one, springing from the base-line of the roof, and supported by two brackets, or half arches, issuing from the springers of the main arch. By this construction of the trusses, each one acts like an arch; and by placing their springers so far below the top of the walls, a more firm abutment is obtained; subordinate timbers co-operate to transfer the weight and pressure of intermediate parts upon the *principals*; and thus the whole structure reposes in perfect security after the lapse of more than four centuries from its first erection. The above brief analysis of this stupendous frame may, it is hoped, render the Plates better understood by persons not practically versed in Architecture; our opinion is, that verbal descriptions of elaborate buildings too generally fail of conveying intelligible ideas; and the reader is not likely to be gratified by rhapsodies of indiscriminate admiration, although the writer may.

No. 32.—PLATE XXXII. A transverse section of half the roof, showing the elevation of so much of one *principal*, is here exhibited. The principles of construction having been explained, but little need here be added, beyond specifying the parts referred to:—A. Large timber arch, framed at top into the beam, d.* F. Above the bracket, or half-arch, is seen to diverge from the larger curve, terminating in the figure of an angel, whence the inner arch takes its spring. E. One of the upright timbers, or *queen-posts*,† standing upon the end of the girder where it is cut off, and entering the principal rafter at the same point with the *wind-beam*, d. H. Arch buttresses.

DETAILS:—A. A. Sections of the arched and upright timbers at their junction. E. Section of a rib of the inner arch. F. Section of the arch at its springing. A. Section of the stone-arch of the buttress. b. Tracery of one space of the screen-work, with which the main timbers are filled in. N. B. This screen-work is a great ornament to the roof. c. Ridge-tree. d. Section of a mullion of the screen work. g. Tracery in the spandril of the bracket.

No. 33.—PLATE XXXIII. A. Longitudinal Section of one bay‡ of the roof, showing a window beneath it, &c. This, with the preceding delineation, will explain the construction of the whole roof. We see the entire height of the timber-work formed in three divisions. The lowest rests upon corbels of stone, ranging with the cornice beneath the windows, and reaches to the top of the walls. The next division reaches up to half the height of the rafters, where the arched ribs and other ornamental parts finish. The upper part from hence is left plain, as being very little seen from the floor. The windows, with wooden frames in the middle division, probably did not make part of the original design;§ they have, nevertheless, a good effect, by admitting light where it is much wanted, and are become necessary, since

* Such a timber is called, in old accounts, and still by country carpenters, a *wind-beam*, from its usefulness in staying a steep roof against violent winds.

† Where a single upright rises to the ridge of a roof, it is called a *king-post*; where a pair are set up at the sides, they are called *queen-posts*.

‡ A bay, in this sense of the term, is taken for the space between two principals. Buildings are described in old surveys, as consisting of so many bays.

§ St. George's Hall, in Windsor Castle, had windows of this sort above the walls. The roof and whole interior of this hall were modernized by King Charles II.; but a view of it, before that alteration, is engraved in Ashmole's History of the Order of the Garter.

many of the windows below have been blocked up by modern buildings raised against the walls, and which have therefore sadly obscured the upper end of the hall.

DETAILS:—a. b.—a. b. Elevations in front, B. and at the side, C. of the ornamented head and base, which finish the sides of the queen-post. This sort of pilaster resembles a slender turret, and forms a very neat decoration.

D. Profile of one of the angels which ornament the brackets.

E. Fore-shortened view of the same. These figures form the most striking decoration of the roof; they have a bold and fine effect, whether looked up to directly, or viewed in a range perspective. Each one holds a large shield, bearing old France and England quarterly, the royal arms of the founder.

Tracery of spandril.

G. H. Views of carving which finishes the hood-mould of a window. It represents a deer lying down to rest, with the head of an old man in a cowl, like a hermit, looking over it: it seems to allude to a story in the legends of the saints. The same subject is repeated in different parts of the hall.

NO. 34.—PLATE XXXIV. A. External Elevation, and B. Section of the great Window over the entrance to Westminster-Hall, with its plan, D. D.

This noble light is an early specimen of a new mode of tracery, which, about the period of its erection, superseded the ramified patterns that filled the great windows of the fourteenth century. Here the tracery is confined by perpendicular lines, continued upwards from the mullions of the chief lights.* The whole breadth of the window is distributed into three chief divisions, which are again divided into three subordinate ones. This manner of arranging the different lights was followed in several of the principal windows of the succeeding century, after the flattened arch became fashionable. The hood-mould of the arch is terminated by sculptures of a hart collared and chained, the badge of King Richard II.

* The great *Western Window* of York Minster is a most beautiful example of ramified tracery, but is exceeded by the eastern window of Carlisle Cathedral, which may be pronounced the finest piece of that sort in the kingdom. Durham has a fine one at the west end: and a circular one at Lincoln is eminently beautiful in tracery, resembling the fibres of a leaf. Of the style exemplified in the north window of Westminster-Hall, the eastern window of York Minster is, beyond dispute, the finest in the world. Very fine specimens are seen in the eastern window of Beverley Minster, &c. and of the same description, under flattened arches, in St. George's Chapel, Windsor; King's College Chapel, Cambridge, &c.—See Britton's *Architectural Antiquities*, and *Cathedral Antiquities*. See the term *Perpendicular*, in Introduction to Vol. II. p. xiv.

No. 35. — PLATE XXXV. A. External elevation of a side-window of Westminster-Hall.

D. Plan of the same, with its mullion, B. separately detailed.

C. Section of the window, taken perpendicularly.

a. Elevation of the bases of the columnar mouldings attached to the window on the inner side. Beneath is a plan of the same.

G. H. Views of the front and profile of a piece of sculpture at the ends of the hood-moulding. It represents the white hart, the founder's cognizance, the same as on the great northern window and other parts of the building: but in this instance, a tasteful addition is introduced of pales, as of a park fence, which, placed beneath the animal, form a support to it.

J. K. Elevations of the front and one side of a stone corbel from which the timber arches spring. The arms are those attributed to King Edward the Confessor, supported by two harts. Richard II. assumed these arms, sometimes bearing them together with those of France and England, in veneration of his sainted predecessor. Beneath each of these corbels, a sort of half-column, or canted pier, has been built; a casing of stone was at the same time affixed to the walls. This was done about the year 1781, when some repairs were made on the roof, &c. The necessity of these additions has been questioned by some men of science; and, since they certainly deform the building, it were to be wished they might be taken down, if found unnecessary. The northern front of Westminster-Hall has undergone complete repair, and the whole surface has been restored with new work, and all the ornaments have been re-worked.

No. 36.—PLATE LXXII. SPIRE OF ST. MARY'S CHURCH, OXFORD.

THIS spire, rising from its clustered pinnacles at the four angles of the tower, is generally admired as one of the best-formed specimens in England. "By richly clustering this steeple at the base, and leaving the shaft plain, the whole elevation is striking and beautiful." "The perfection of a spire and tower is formed upon a directly opposite principle in appearance, but the same in fact. It is, that the shaft of each should be plain, and the ornaments clustered, forming a capital or base, as inversely applied."—[Dallaway's "Observations on English Architecture," pp. 122 and 123.] The validity of the *principle* in the above observation seems to stand opposed to several fine examples, especially of towers, where the ornaments are

differently disposed. The date of St. Mary's tower and spire is attributed to the reign of Henry VII. in the work just quoted; but the style of architecture in both evidently belongs to a period considerably earlier. From the canopies to the tabernacles, the windows, and the hollow moulding [A CASEMENT, see *Glossary*] studded with small round knots, which is abundantly made use of in the ornamental parts, it may pretty safely be referred to the middle of the fourteenth century, and not to a later period. The same moulding is used in the details of Salisbury steeple, in the upper part of the tower.—[See “Cathedral Antiquities.”] The western steeples of Lichfield Cathedral resemble this of St. Mary's in some details.—[See “Cathedral Antiquities.”] Dr. Plott tells us, that the battlements of this steeple “were repaired, and *thus thick-set with pinnacles*,” by Dr. King, Dean of Christ Church, then Vice-Chancellor of the University.*—[History of Oxfordshire, folio, p. 271.] This can hardly be referred to any thing but a restoration of some parts, perhaps damaged by a storm. The upper pinnacles might indeed be the first added, but it seems unlikely. The elevation, section, and plans of this beautiful spire need no verbal description.†

Nos. 37, 38.—PLATES XXXVII. XXXVIII. TATTERSHALL CASTLE, LINCOLNSHIRE,—TWO FIRE-PLACES; 1440.‡

THESE Plates present two fine specimens of embellishment in the residences of our old nobility. The breadth of the spacious hearth seems to rekindle

* Afterwards Bishop of London from 1611 to 1621.

† Oxford possesses three steeples of very different dates and styles, forming excellent subjects of comparison. Christ Church, the modern cathedral, anciently the conventual church of St. Frideswide, has an obtuse stone spire of very early style, rising from a tower of the same date, probably about the middle of the thirteenth century: the whole well preserved, and unmingled with more modern ornaments, and consequently valuable specimens, though not beautiful ones. The second of this series, the spire of St. Mary's Church, has been fully described. The Church of All Saints is a modern fabric, designed by the celebrated Dr. Hen. Aldrich, Dean of Christ Church; and its spire-steeple is an instance of the violence done to Grecian columns, and entablatures, whenever they have been piled up to rival Gothic spires. The spire of All Saints “*has fewer objectionable parts*” than almost any of such compositions, but that is very moderate commendation.—Dallaway, p. 150.

‡ Tattershall Castle was erected in the reign of Henry VI., by Ralph Lord Cromwell, who resided at it in all the magnificence of feudal power, and died in 1452. The principal building is a most stately tower of red brick, with walls of vast strength and admirable construction. This castle appears never to have been inhabited by its noble possessors after the death of one of the Clintons, Earls of Lincoln, in the reign of William III.; and the great tower, whence the subjects

the huge wood fires of those hospitable ages, and the pompous display of heraldic insignia on the mantle-piece records their pride of high descent, so jealously maintained by the great of feudal times, before the wealth of commerce had asserted its pretensions against their claim to exclusive homage. The rich effect of the carvings is strikingly set off by the bare walls around them, which are now not only stripped of the rich hangings of tapestry that once covered their nakedness, but exposed to the stains and injuries of the weather. The arms refer to the pedigree of the founder: the purses record his dignity of Lord-Treasurer: and of the two legendary compartments in the first specimen, one represents St. George fighting the dragon; the other a man in combat with a lion, a feat of chivalrous prowess related of Hugh de Nevil, one of the crusaders who served under King Richard I. The Architectural members will be fully explained by the Plates. The arches in the walls above the stone-work were constructed for relieving the weight, lest the mantle-pieces should be broken by it; and, with this precaution, they might be put up after the walls were finished, and perhaps were so. Plate XXXVIII. is taken from the lowest of four grand chambers: XXXVII. stood immediately over it; and still higher are two other fire-places, now become inaccessible by the decay of the floors.

No. 39.—PLATE LIII. TWO CHIMNEY-PIECES IN WINDSOR CASTLE.

THE taste for highly-embellished architecture, which distinguished the fifteenth century, lavished its decorations upon every description of building. A fire-place being the principal feature in the habitable apartments of our climate, was sure not to be left unadorned. Two grand examples from the baronial castle of Tattershall have been exhibited in Plates XXXVII. and XXXVIII. This Plate displays two others of rather smaller size, and of later style, from the royal castle of Windsor. The first belongs to a room in the upper ward. It seems, by the form of certain parts, to be of as late a date as the reign of Henry VIII.

A. Elevation of the front, with a plan and section. C. A pannel in the frieze, on a larger scale, with a section of its mouldings. The united badges

of the above two Plates have been drawn, is divested of its roof, and left to ruin.—See a View of the Castle, with historical and descriptive Account, in Britton's Architectural Antiquities of Great Britain; also two Plates drawn by Girtin, in Howlett's "Selection of Views in the County of Lincoln," published in 4to. 1797. A short account of Tattershall Castle is given in that work.

of the houses of York and Lancaster, the two roses, decorate its centre. D. Enlarged details of the jambs. Their retiring sides are well adapted to their purpose, and worth notice.

Two of the foliage ornaments are drawn separately in the right hand corner of the Plate.

B. A chimney-piece from some buildings added to Windsor Castle by King Henry VII. This is a specimen of grander design than the preceding one, and may be compared with the first of those in Plate XXXVII. The mouldings here are deeper and more relieved, though the hearth is of less breadth than that in Tattershall Castle. The port-cullis, the badge of the Beaufort family, from whom Henry VII. was descended by his mother, forms the chief heraldic ornament. Several mouldings, &c. about this chimney-piece, correspond with parts of the same king's sumptuous chapel at Westminster. The two octangular shafts being detached from the jambs is something uncommon; their position is shown in the plan, and also in the section.

E. Pannel, with its section, at large. F. Capital of one shaft, shown both in front and in profile. G. Section of mouldings in the jambs.

Comparing these specimens with those which are now set up to adorn our best rooms, we may remark, that here the greatest skill, both in design and workmanship, was bestowed on common stone: "*Materiam superat opus*" might truly be said of these ancient works; whilst we seek the rarest foreign marbles, and are contented to see them in slabs of the most shapeless forms.

NO. 40.—PLATE LVI. CHIMNEY-SHAFTS OF STONE FROM WINDSOR AND LINCOLN.

No. 1. From the Castle; No. 2. St. George's Chapel; and No. 3. From a private house in Lincoln.

NO. 41.—PLATE LXVI. FOUR CHIMNEY-SHAFTS FROM ETON.

THESE are executed in brick of fine texture, and skilfully wrought. They were probably built early in the reign of Henry VIII., although the college and chapel were begun by Henry VI. Many curious particulars respecting the building, &c. of Eton College, with two Plates, are given in the "*Architectural Antiquities of Great Britain*," page 3 of Vol. II. and the two Plates of similar chimneys there described.

Nos. 42, 43, 44, 45.—PLATES XLII. XLII.* XLIV. XLIV.* CROSBY-HALL,
LONDON; 1450.

THE remains of Crosby-Place have become so much obscured by modern buildings, that no piece of antiquity in the metropolis, of equal interest, is less seen by strangers. Here was a sumptuous mansion erected by Sir John Crosby, a wealthy merchant and citizen of London, about the year 1470. Richard, Duke of Gloucester, resided in it at the time the two infant princes, sons of Edward IV., were lodged in the Tower, under his protectorship. It is not known who succeeded Richard III. in the occupation of Crosby-Place, after he had acquired the crown; but it seems to have continued a long time subsequently in the royal possession, as Queen Elizabeth lodged certain foreign ambassadors there. After that time, part of it was long used for a place of religious worship; but at present the two great apartments, all that now remains of the original building, are used as a packer's warehouse. The first of these stands on the east side of a narrow court, and was the hall. The other building adjoins the hall, looking into the court toward the south; it is of the same height, but consists of two stories.

No. 42.—PLATE XLII. belongs to the latter building, consisting of details from the roof of what is still called "The Council-Chamber," which occupies the upper floor. A. Exhibits one-half of a timber arch at the east end of the room, opening into the hall. B. Shows the elevation of one bay, taken at the central rib. The form of this ceiling is simple, being of an elliptical curve, springing from a level cornice on each side, and without any groin. Arched ribs cross it between the windows; and lighter ribs divide the spaces into pannels, which are fretted and enriched with great diversity. The character of these enrichments will be best explained by the engravings. They were all finely executed in wainseot, and decorated with gilding; in short, the original must have been of the most splendid description. C. gives the pattern of the tracery in one pannel, with a section of the depth of its mouldings. D. A corbel beneath the springing of one of the arched ribs, with part of the cornice in continuation: a section of the cornice is placed next to it. N. B. These parts are of stone. E. Section of one of the arched ribs. F. Shield and ornaments in a small spandril within the arch. G. Enlarged portion of the arch A. H. Another little spandril from the same arch.

NOS. 43, 44, 45.—PLATES XLII.,* XLIV., XLIV.*

THESE three Plates are filled with details of the Architecture of the hall of this palace, a short description of which, to accompany the delineations, may be thought necessary. The front towards the court has a range of arched windows, with an oriel, or bay-window, projecting into the court: the original entrance has been destroyed, and a public passage broken through the lower end of the hall. The interior measures 69 feet by 27; and the height in the centre of the roof is about 38 feet.* The view within this magnificent apartment is quite obstructed by a floor which now divides it into two stories; and many other injuries have defaced and mutilated its various rich decorations. The roof is admirably wrought in oak timber, and although sullied with smoke and dirt, presents an effect of great beauty and dignity. It is ceiled in the form of an arch, like the council chamber; but the hall being a much loftier apartment, the ornaments were designed in a bolder style, and without so many florid details. Three ranges of pendants form the prominent features; ornaments which require to be considerably elevated above the spectator in order to produce a proper effect. The windows at the sides are placed at a great height from the floor, as was common in such halls, the walls beneath them being usually hung with tapestry, at solemn feasts.

No. 44.—PLATE XLIV., which may better be explained first, in treating of the roof, shows part of one arch, or *principal* of the roof, in a transverse section, including rather more than half the span. The spandrils of the small arches which connect the pendants are filled with tracery, pierced through:—

a. Stone corbel attached to a pier between two windows, from which the timber arch springs. b. b. Pendants, worked at the bottom in forms corresponding to the stone corbels. e. Line of the ceiling, which forms a flattened, pointed arch: above this the rafters are quite out of sight, not exposed as in

* About 12 feet in length of the south end of the hall-roof are not ceiled like the rest, but left unadorned: and it is remarkable that two windows on each side, beneath this part, are placed in pairs, so that the roof could not have had springers between them as the rest has: some have supposed this part to have been originally separated from the hall. Beneath was undoubtedly a screen, enclosing a passage behind which the principal doors opened as well as those leading to the kitchens, butteries, &c.: above the screen was usually a gallery for music; but this might be partitioned off to form a chamber. At the other end of the hall a large breach has been opened to a room communicating with a staircase and outer door.

Westminster and other earlier halls. This fashion was undoubtedly considered an improvement upon the former; but whatever neatness might be gained by it, a ceiling necessarily prevented that airy lightness which gives such a charm to the open roof. f. g. Part of the jamb of one of the side-windows. c. d. A large hexagonal compartment in the centre of the ceiling, above which the architect undoubtedly intended to raise a lantern, but which seems to have been removed very early, if ever placed there, as the pannels which cover the opening are ornamented with mouldings, &c., corresponding with those of the ceiling; and we find a large fire-place on the east side of the hall, which appears nearly, if not quite, of original antiquity.*

No. 43.—PLATE XLII.* A portion of the roof is here shown in an elevation passing longitudinally through the central rib. The extreme care to fill up every part with appropriate enrichments is here remarkable. The windows have their arches flattened towards the point, and bear a considerable resemblance to those in the hall of the old royal palace at Eltham in Kent. The frieze of quatrefoils above them, and the spandril wrought in tracery, similar to the pendants, have a very rich effect. In so fine a composition it may seem somewhat fastidious to find fault; but the row of pendants down the centre appears too large, and had better have been omitted, or made subordinate to the two ranges on the sides. B. Plan of a window, showing the deep mouldings worked in the sides and mullion. C. Corbel of a pendant, seen in elevation. D. Plan of the same, with its tracery, small battlements, &c. E. Corbel of stone attached to the side-wall. F. Plan of the same, with its details, and section of the arched rib springing from it. G. Part of the frieze running along the walls beneath the arched ceiling, of wood. H. Section of the same.

No. 45.—PLATE XLIV.* ORIEL WINDOW.†—This window projects into the court from the north end of the front, as was before observed, that being

* The halls of ancient mansions, colleges, and monasteries were generally warmed by fires of charcoal, in an open iron grate, which stood in the middle of the floor, and had a lantern, or *louvre*, placed above it, formed like a turret of timber, with the sides perforated to let out the fumes. The hall of the Middle-Temple, London, that of Trinity College, Cambridge, and a few others, retain this usage, which, during the last century, was given up, in most instances, for stoves or chimneys.

† The Oriel Window was almost always an appendage to the ancient hall, from the fourteenth century down to the reigns of Elizabeth and James I. Some halls had two, one on each side. They

the upper end of the hall; the fire-place is opposite to it. The whole frame of the oriel is much to be admired, combining strength with an elegant lightness, and designed in strict conformity with the structure to which it is attached. A great injury has been inflicted upon it, by breaking a door through its upper part, above the floor which now divides the hall into two stories; and its exterior is blocked up by a temporary staircase.

Figure 1. refers to an elevation of the interior as it opens towards the hall. Fig. 2. gives an elevation of half the outside, as seen in front. Fig. 3. a section taken through the centre. Fig. 4. plan, with the tracery of the beautifully vaulted room.

A. Head of one of the windows on a larger scale than that of the elevation. Some fragments of stained glass, memorials of departed splendour, are still perceptible in the heads of these lights. B. C. Roses carved on the intersections of the ribs in the vaulting. D. Plan of one of the angular piers of the oriel. E. A mullion dividing the two lights which illuminate each face of the oriel.

In concluding the explanation of these specimens of the architecture of Crosby-Place, we cannot help reflecting on the perishable nature of all human labours. To see a noble structure thus mutilated and degraded to the rudest purposes, can hardly fail to fill the ingenious spectator with indignation; but he must consider, that, in a commercial city, the smallest space is of too great value to be sacrificed to taste, and that his curiosity is freely gratified by the possessors of the buildings, in whose hands they seem likely to be preserved from total destruction.

NO. 46.—PLATE XLV. CHANCELLOR'S HOUSE, LINCOLN,—GATEWAY; 1480.

THIS gateway is the chief entrance to the Chancellor's residentiary-house in the Close of the Cathedral. The building it belongs to is of brick, with windows of stone in a style corresponding with this gate; all of them, with one exception, have escaped the violence of modern fashion. A mantle-

were placed near to the upper end, serving for side-boards to stand in for the use of the *high table*. The great hall at Eltham has two very spacious oriels, or bay-windows, with doors in them communicating with the principal chambers. These are perhaps the earliest specimens of the oriel in a dining-hall, and appear to be of the age of Richard II. or a little later. The hall of Eltham Palace is now degraded to a barn, and waggons are driven through the beautiful remains of these oriels. The hall at Stoneyhurst, in Lancashire, is a very late instance of the old plan, having two spacious oriels, one on each side of the upper end, and a screen across the entrance.

piece of stone, sculptured with the arms of Bishop Russel, now remaining in one of the chambers, though concealed by wainscot, determines the date of the building; which exactly corresponds in style with the tower erected by the above prelate at his palace at Buckden.* The form of the gate needs no farther illustration than what is given in the engraving, in which an elevation, section, and plan, are delineated, with enlarged copies of the tracery in the doors, A. B. C. and a section of the label over the arch. The manner of returning this moulding in form of a lozenge was a late fashion, very common in the reigns of Henry VII. and VIII.; it superseded the necessity of placing a bust or other piece of sculpture, and had a fuller and richer effect than the simple return of the moulding in a straight line, especially in large pieces of work.

No. 47.—PLATE LVIII. CHANCELLOR'S HOUSE, LINCOLN;—ORIEL
WINDOW.†

THIS window forms the principal ornament of the building described under Plate XLV. It stands in the middle of the front, and, by its size and bold projection, has a very good effect. The workmanship and stone are equally good, both remaining quite firm and perfect. An elevation, a section, and plan are given in the Plate, with one of the returns of the cornice more at large. [See what is said on the form of ending this ornament in the description of the gateway.] The top of the window is leaded within the battlements, and the cornice is neatly bent at one end, so as to allow a spout to pass under it, to carry off the wet. Inside is a flat ceiling of wood, divided into pannels by narrow ribs.

No. 48.—PLATE XLIII.* ST. GEORGE'S CHAPEL, WINDSOR,—NICHE TO
BISHOP BEAUCHAMP.

THIS niche, or recess, is wrought within a pier of the arch which terminates the upper end of the south aisle, and is supposed to commemorate Bishop

* He was translated from Rochester 1480, and died in 1494.

† “The Bowed Mansional Window, by its sweeping form, its height, breadth, and lightened solidity of frame, displays the utmost possible capacity of cheerful illumination. I am much struck with the beauty of this original feature of an old English residence, with its branching mullions of sculptured stone, it is a constituent part of the building itself, a lightened part of the structure, in its place and proportion discharging an efficient duty; whereas, the crowded windows of modern

Beauchamp, who was principally concerned in rebuilding this magnificent chapel of St. George, under King Edward IV.* From its resemblance to a tomb, it has sometimes been described as such, but that appears to be erroneous. Regarding this as the bishop's own design, it is no bad specimen of his taste; the flattened arch spoiled all the architecture of his age, but here it is managed so as not to produce the depressed effect it generally did, an effect which is nowhere more lamentably felt than in the magnificent chapel at Windsor.

Fig. 1. Refers to the elevation of the whole front. 2. Section taken through the centre, uprightly, showing the depth of the recess, its mouldings, and the tracery in its sides. 3. Plan, showing the tracery on the soffit of the arch, &c.

a. Moulding on the front edge of the table, drawn separately. b. Part of the foliated crest which finishes the top. c. Finial of the crocketed canopy, which is turned very gracefully, and the foliage of the crockets well applied. d. Horizontal section of mouldings, and one shaft, at the side of the recess.

In the upper end of the Plate are details of the ornaments within the arch, and lower down, one of the pannels in front of the tomb, with its section.

NO. 49.—PLATE XLIX. The first *specimen* on this Plate is a doorway opening into the cloisters of the collegiate buildings in Windsor Castle. The composition is altogether good, and the mouldings well relieved. The trusses

Architecture, compulsively adapted to our wants of light and air, are awkward holes cut in the wall by the chisel of necessity."—Preface to *Metrical Remarks on Modern Castles and Cottages*. 8vo. London. 1813. Page 12.

* Richard Beauchamp, bishop of Salisbury, for his skill in architecture, was accounted "the Wickham of his day." He built the great hall of his palace at Salisbury, and was appointed master and surveyor of the works by King Edward IV. in the rebuilding of St. George's Chapel in Windsor Castle. The preamble of the patent which conferred upon him the office of chancellor to the Order of the Garter, recites, "that out of mere love towards the order, he had given himself the leisure daily to attend the advancement and progress of this goodly fabrick." Two years afterwards he was appointed dean of Windsor; and dying in 1482, was buried within a chapel built by himself as a sepulchre for his family, adjoining his cathedral, which has since been destroyed, under pretence of its injuring the uniformity of the church. Gough states that this prelate gave a rich missal (more likely an office-book or breviary), to be chained for public use in a niche on the opposite side to that we have represented, where he also placed a crucifix, and an inscription to record his gift.—See Gough's "Sepulchral Monuments," II. 273.—Might not this niche be intended for some such use?

which support the outer moulding of the arch, are of uncommon design, but rather too fanciful to look well. The elevation, plan, and section, have nothing to be explained. The window is taken from one of the ailes of St. George's Chapel. In this example we find a closeness and heaviness of design, which may be considered degenerate when compared with the windows of the preceding age. This deterioration of beauty was partly occasioned by the lights between the upright mullions being divided into so many heights or pannels, a fashion which began to show itself in the works of the celebrated William of Wickham, in the nave of his cathedral at Winchester: the obtuse arch was also too often allowed to cut off the varied tracery which so much adorned windows of earlier date.

DETAILS TO THE ELEVATION:—a. Section of the hood-mould. b. Head of one of the lights. e. Section of the string-course beneath the window. d. Section of one jamb, with reference to the plan.

NO. 50.—PLATE L. TWO DOORWAYS; ST. GEORGE'S CHAPEL, WINDSOR.

THE first of these belongs to the chapel said to have been added by King Henry VII. to that of St. George, before he began his celebrated chapel at Westminster.* A comparison of this entrance with one represented in Plate XLI., will show how little change architecture had undergone during the last fifty years of that century.

A. Elevation. B. Section through the centre of the arch. a. Spandril, at large. b. Capital of one of the little columns, or BOLTELS, at the sides. c. Section of the label, or hood-mould. d. Section of one jamb, at large, referring to the plan above. e. Moulding to cover the edges of the folding doors.

The second of these entrances exhibits an uncommon composition, particularly in the retiring curve of the jambs. It appears to be of a very late style, not earlier than the reign of Henry VIII.

A. Elevation. B. Section. c. Jamb at large, with reference to the plan. f. Moulding upon the door. g. Base of one of the shafts, both as seen in front, and at the side. h. Part of the embattled crest, with its section at large.

* This chapel has generally been called Wolsey's Tomb-house, from a sumptuous tomb of brass which that Cardinal prepared for his own burial, but which his sudden misfortunes prevented him ever finishing.

No. 51.—PLATE LI. ST. GEORGE'S CHAPEL, WINDSOR,—PARAPETS.

THE upper roof of this magnificent structure is guarded by a straight parapet, pierced in compartments; whilst the ailes have an embattled parapet, which is also pierced.* Four varieties of these are exhibited in this Plate. The cornice is studded with heads, grotesque and ludicrous, agreeably to the fashion of the age in which the building was erected, when exhibitions of masques and mummeries entertained the gravest and most polished characters, no less than the lowest classes of society.

The elevation and corresponding section of each of these *specimens* seem to require no explanation.

No. 52.—PLATE LII. ST. GEORGE'S CHAPEL, WINDSOR,—COMPARTMENT OF ALDWORTH CHAPEL.†

THIS little fabric has been censured, by no incompetent judge in such matters, as “a bad specimen of architectural design, and an infringement on the uniformity of the chief edifice.”‡ It occupies a space on the east side of the south transept of St. George's Chapel.

* The pinnacles rising from the buttresses of the chapel were originally finished by figures of animals, holding banners of metal, which turned with the wind: such embellishments were in high fashion at the end of the fifteenth century, and when perfect, and emblazoned with colours and gilding, must have made a splendid show. A sharp controversy was carried on through the medium of the *Gentleman's Magazine*, in 1811, respecting the existence of such vanes on the turrets of Henry VII.'s Chapel, Westminster, as originally finished. The affirmative was supported by the late Mr. John Carter, with his usual ardour, and *proved*, though his suggestions were not followed by the restoration of the vanes.

† This small structure was really built by Oliver King, bishop of Bath and Wells, canon of Windsor, and registrar of the Garter, who died 1503, and is said to have been buried here: the name of *Aldworth* has become attached to it since the interment of some of that family within the chapel. Bishop King distinguished himself by commencing the rebuilding of the abbey church of Bath, one of the cathedrals of his diocese, which, however, he did not live to see completed.

‡ See Britton's “*Architectural Antiquities*,” Vol. III. p. 44.

The former part of this censure will not be here contradicted. The Plates must vindicate the merits of the design: the charge of “infringing on the uniformity of the chief edifice,” has been brought against various appendages of great churches of much more interest and value than this diminutive chapel. The loud and united voices of men most esteemed for taste and science were raised, not many years back, against certain destructive pursuits of uniformity, which were then making havoe of some valuable antiquities in Durham, Salisbury, and Lichfield Cathedrals:

A. Elevation of its eastern front, as it projects beyond one of the great buttresses. Three such divisions make up the south side. B. Section of the outward mouldings, &c. C. Part of the battlements, at large. D. Section of the same, showing its perforation. E. Part of a window, at large, with section of its mouldings. a. Surbase-moulding beneath the window.

Nos. 53, 54, 55, 56, 57, 58.—HENRY VII.'S CHAPEL, WESTMINSTER.

Illustrated in the Title-Plate, and Plates LX., LXI., LXIV., LXV.

No. 53.—The *Title-Page* represents a door-way and screen within the north aisle of Henry VII.'s Chapel, Westminster. The details of this screen are very elegant, corresponding with the architecture of the chapel. A part of the exquisite roof is shown in perspective above the screen.

No. 55.—PLATE LX. PART OF THE MONUMENTAL SCREEN.—This enclosure for the royal founder's tomb is made of bronze, and is of most elaborate design and skilful execution. Its elevation is divided into two stories, perforated like windows, with a parapet and crest on the top. An inscription runs round the whole, near the middle. On each side of the doorway are two niches, with statues of saints, all cast in brass. On the right-hand side of the Plate is a section of the doorway, and beneath are plans.*

No. 56. — PLATE LXI. PANNELLING AND TRACERY MOULDINGS,—from the same chapel, exhibited in six specimens, selected from various parts.

their anathemas will go down to posterity, and, it is hoped, have some effect in deterring such devastations in future.

* The tomb itself, within the enclosure of brass screens, is built of *touchstone*, a hard, dark-coloured marble, upon which lies statues of the monarch and his consort, of gilt-brass, with angels sitting at the four corners of the tomb, and figures of saints in compartments at the sides. This tomb was the work of Pietro Torregiano, an artist who came from Florence to execute this work, which he completed in 1519. The style of the tomb, in its architectural parts, is decidedly Italian, and from its total dissimilarity to the architecture of the screen, the latter can hardly be supposed to be of his *design*, though the little statues, and indeed the whole screen, might be *executed* by Torregiano and the artists employed under him. The tomb of Margaret, countess of Richmond, on the south side of the chapel, is of Italian style, resembling that of her royal son Henry VII.; it was probably another work of Pietro Torregiano. See Carter's "Ancient Sculpture and Painting," Vol. II., Britton's "Architectural Antiquities," Vol. II.; also Brayley's "Westminster Abbey."

No. 57.—PLATE LXIV. THE DOORWAY AND SCREEN, FROM HENRY VII.'S CHAPEL, represented on this Plate, enclose one of the chapels, or oratories, on the side of the nave. This is shewn in elevation, section, and plan, with measurements of parts. The embowed outline of the plan is remarkable. See A. on the Plate. The window is one of the upper story, or *clerestory*. a. Embattled transom. b. Pannelled tracery. c. Large mullion. f. Small mullion.

No. 58.—PLATE LXV. THE FLYING BUTTRESS, TURRET, &c. exhibited in this Plate are curious specimens of the architecture of this wonderful monument, shewing how profoundly the architects calculated to provide sufficient solidity, though the whole appears a mass of ornamental sculpture. The foundation stone of Henry VII.'s chapel was laid by "Abbot Islip and Reginald Braic," &c. 24th January, 1502; and we conclude, that the work was regularly continued. The stone was brought from Caen, Yorkshire, and Ryegate; and as too much of the latter appears to have been used for the exterior, the whole surface gradually decayed, and had fallen into such a state of dilapidation and ruin, that Parliament came to a resolution, about ten years back, to have the whole exterior restored with Bath-stone.* This work was committed to the charge of Mr. Thomas Gayfere, who has executed it with great skill and attention to the original forms and ornaments.†

Every part of this sumptuous chapel, both external and internal, is covered with tracery and sculpture, full of most beautiful details; nevertheless there is a want of repose and harmony in the effect, as a whole; and a littleness and pettiness is produced by multitude of parts. In a monument, or small oratory,—objects that are embraced at once by the eye, and are only appendages to a larger building,—such a style of design is appropriate and beautiful;‡ but in a large building, like the chapel now alluded to, exposed

* The House of Commons voted the sum of £3000, for the repair of Henry the Seventh's Chapel, 29th April, 1811.

† The upper pinnacles and battlements were so entirely perished, that no part was left as an example for restoration; and the accuracy of the new parts, in resemblance to the original ones, has been questioned. The late Mr. John Carter demonstrated from various prints, that the straight line of the new parapet differed from the ancient work, in which a *crest*, obtusely pointed like the battlements of King's College Chapel, Cambridge, rose up in the centre of each bay.—See Gentleman's Magazine, 1811, Part II. page 417.

‡ The chapel represented in Plates LIX. and LX. is an example. A ground-plan, and eighteen

to a changeable and corrosive climate, a more simple and less ornamented design would have been preferable. This was the climax, or zenith of the florid style; and from the time of erecting this chapel, we find not only a decline, but a perfect revolution in the architecture of this country.

NOS. 59, 60.—PLATES LV. LVI. BISHOP LONGLAND'S CHAPEL, LINCOLN MINSTER.

THIS small but beautiful fabric may be regarded as one of the very latest specimens of Gothic Architecture, unmixed with heterogeneous ornaments of the Roman style.* It is annexed to the south aisle of the church; and, together with a corresponding chapel erected by Bishop Russel, forms a fine accompaniment to the porch which graces the cathedral on that side. Both these chapels are copies, as to general design, of the one erected by Bishop Flemyng, on the opposite side of the church;† but greatly improved, especially Bishop Longland's, which is more elaborate in its ornaments than even Bishop Russel's, though its counterpart in plan and elevation. The inner front of Bishop Longland's Chapel is covered with very delicate carving. The roof is ceiled in pannels with wainscot, the beams being fretted, and adorned at their crossings with knots of foliage, &c. There are several tabernacles, and perches,‡ inside, for statues. The walls retain marks of painting, and some coloured fragments of glass remain in the tracery of the windows, clearly shewing what a splendid little oratory this once was.

NO. 59.—PLATE LV. The elevation comprehends one-third of the front. The plan of so much of the chapel is shewn below the elevation. The section gives the thickness of the wall, and the projections of the different members. As a specimen of the latest refinements in Gothic architecture, this little structure deserves a careful examination. Many of the same forms may be

other prints, with a full history and description of this chapel, are given in the second volume of Britton's "Architectural Antiquities." See our Vol. II. p. 25, with note*.

* Archbishop Warham's Tomb, in Canterbury Cathedral, was noticed by the late Lord Orford, as "the last example of unbastardised Gothic."—(Letter to the Rev. William Cole, 1769.)—That prelate died, A.D., 1532; Bishop Longland not till 1547. This chapel was erected some years before his death.

† Plates XXXI., XXXVI.—Bishop Russel died in 1494. His chapel has several ornaments of similar forms to some in King's College Chapel, Cambridge.

‡ *Perches*, projecting corbels, or brackets, to set small statues, lights, or such things, upon.

traced as in Henry VII.'s Chapel, which may be appealed to as the chief example of the style in question. Every part is studiously finished with all the ornament it could admit of; each moulding is quirked and deeply curved; and all the crockets and other foliated ornaments are relieved with the utmost lightness it was possible for stone to bear.

DETAILS ON AN ENLARGED SCALE:—A. Elevation and section of the moulding which divides the secondary pinnacle into two heights. B. Base of the same pinnacle, shewing how it stands diagonally upon the coping of the buttress.* C. Section of the cornice below the battlements.† E. Section of a mullion in the window. F. Section of a jamb of the same.

NO. 60.—PLATE LVI. DETAILS FROM BISHOP LONGLAND'S CHAPEL.—On the left hand of the Plate is an elevation of a principal pinnacle, with the upper part of its secondary, or subordinate one, beneath. a. Horizontal section of the finial, the shaded part shewing the shape of the stalk, the outline that of the crockets. b. Similar section at the neck-mould. c. Another section taken lower down. d. Section across the most elaborate part. e. Section of the body of the pinnacle, with the lower finial attached to it. f. Refers to the secondary pinnacle, at its neck-mould. g. Section of the same, with its crockets. h. Ditto of the square, or body, of the same; we may observe, that it is almost cut through by the deep mouldings in the sides.

Battlement. The elevation and plans will need no description. The plan s. shows how the *crests* are splayed back to prevent their exposing any heaviness, and to give a more open effect to the *loops*.‡

Buttress. The arms are those of the founder, with his favourite cognizance, or badge, the dove with an olive branch. The section and plan of

* Such secondary pinnacles were evidently part of the design for Bishop Flemyng's chapel, but they appear never to have been executed: and we find the buttresses coped with an obtuse point in that part. See Plate XXXII.*

† The intersection of the arch over the window with the cornice is a vicious refinement of taste: such intricate fancies are common in late specimens.

‡ Dr. Plot, "Natural History of Staffordshire," 1686, p. 381, describes a large yew-tree, "cut on the top with *loop* and *crest*, like the battlements of a tower." The same terms occur in more ancient authorities. The loop is the *crenelle* or space between two crests, or *croupes*, as they are frequently termed in ancient accounts.

this part show the projections of the mouldings belonging to the elevation. The admirers of this specimen will rejoice to know that it remains in fair preservation. The stone, from Ancaster, in the same county, has preserved the mouldings, &c. without any material loss. The ceiling, which had very nearly fallen to irremediable decay, was repaired by the dean and chapter about ten years since, when all its most minute carvings were restored with great pains: this was effected chiefly in consequence of the good taste of the present sub-dean, the Rev. H. Bayley, B.D.

CHRONOLOGICAL AND HISTORICAL TABLE

OF THE SUBJECTS AND DATES OF THE RESPECTIVE PLATES IN THE TWO VOLUMES OF

Pugin's Specimens of Gothic Architecture.

DRAWN UP BY JOHN ADEY REPTON, ESQ. ARCHITECT, F.S.A. AND ADDRESSED TO A. PUGIN:—

DEAR SIR,

Hares Street, near Romford, Feb. 18, 1823.

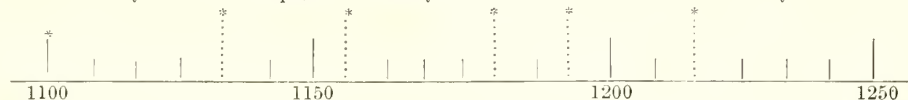
I have lost no time in preparing the enclosed paper, and have examined the Plates very carefully in fixing such dates, which are not mentioned in your Work. I have also looked over my books on cathedrals, for their different styles of architecture, wherein the dates are known, and compared them with your Work.

In ascertaining the dates of buildings, much must depend upon circumstances: for instance, in the nave of the cathedral of Exeter, which was erected as late as the reign of Edward III., the style of the architecture of the choir was adopted of the date of Edward I., in order to preserve the uniformity of the whole design. The same observation may be made on the nave of the cathedral of Norwich, to correspond with the old Norman work of bishop Herbert. In the cloisters of the same cathedral, which was 133 years in building, the same uniformity of design prevailed of Edward the First's time, except in the tracery of the windows.

I remain, yours truly, J. A. REPTON.

FIRST PERIOD:—1100 to 1250.

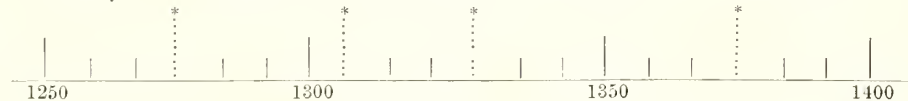
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5.	New Shoreham Church.....	[1170 to 1180]
4.	Ancient Gateway, Lincoln.....	1150
3.	Ancient Doorway, Lincoln.....	1120
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Henry III. Edward I. Edward II. Edward III. Richard II.



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22.	Beverley Minster (Ditto)	1340
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36.	St. Mary's Church, Oxford (Spire).....	[1250] to [1300]
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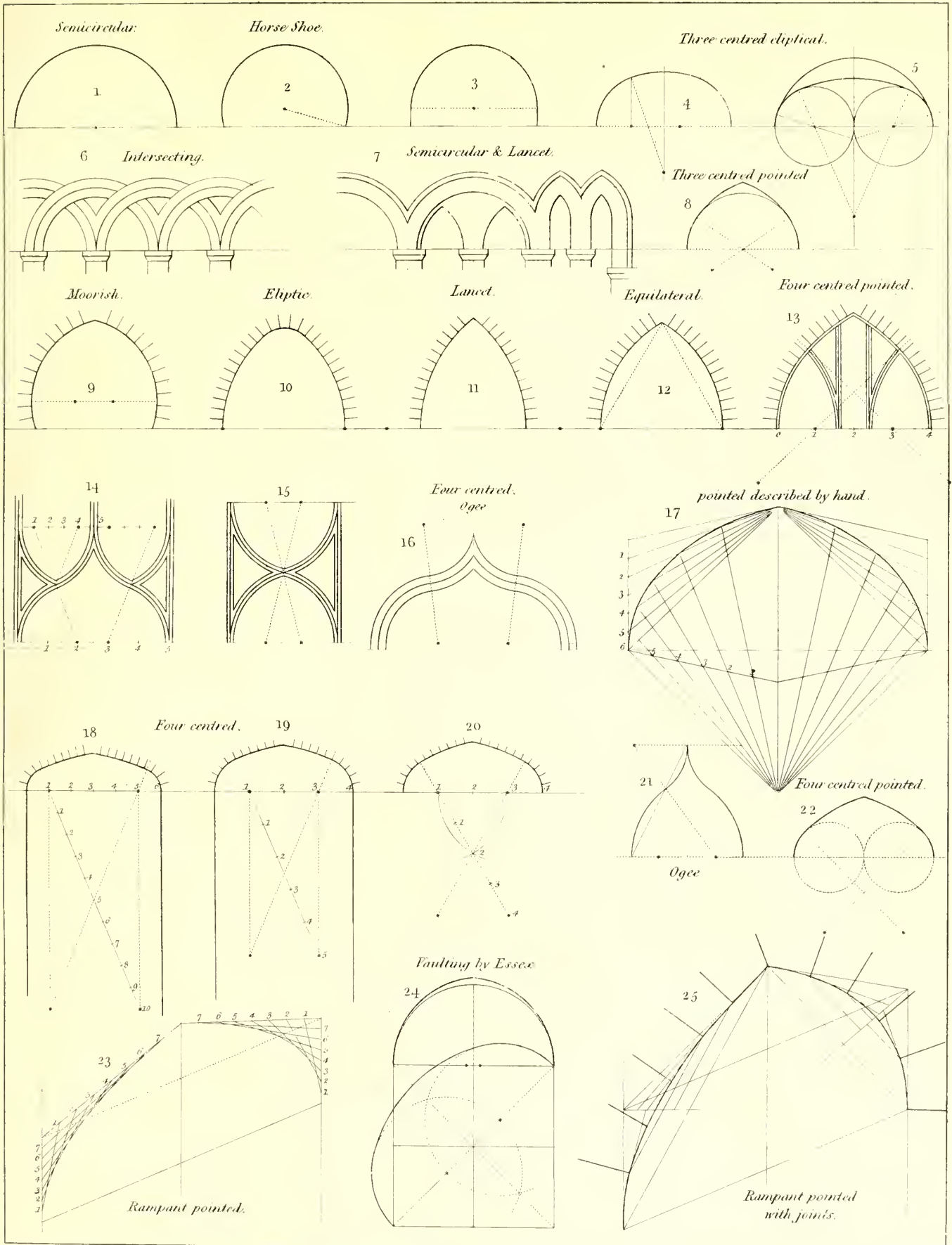
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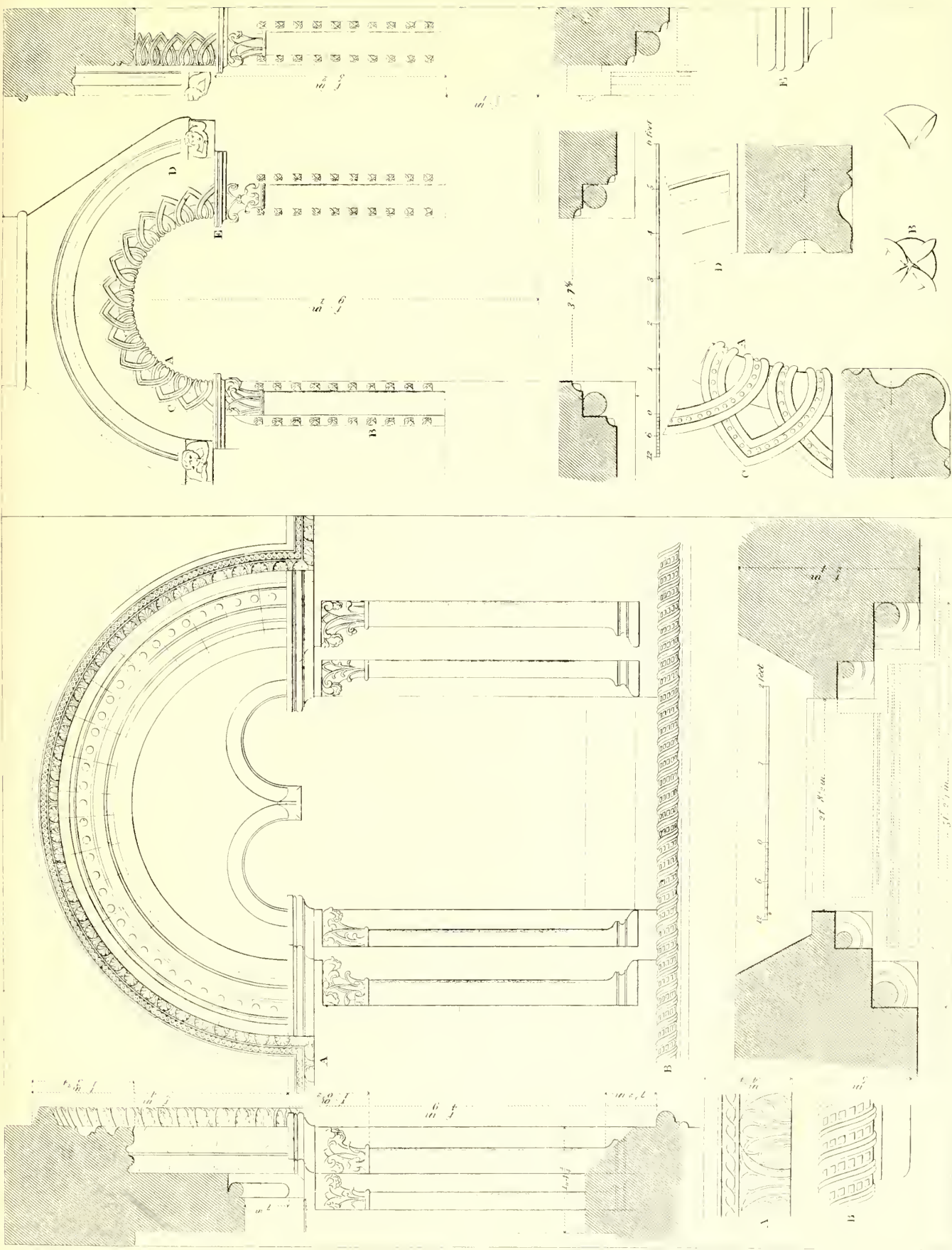
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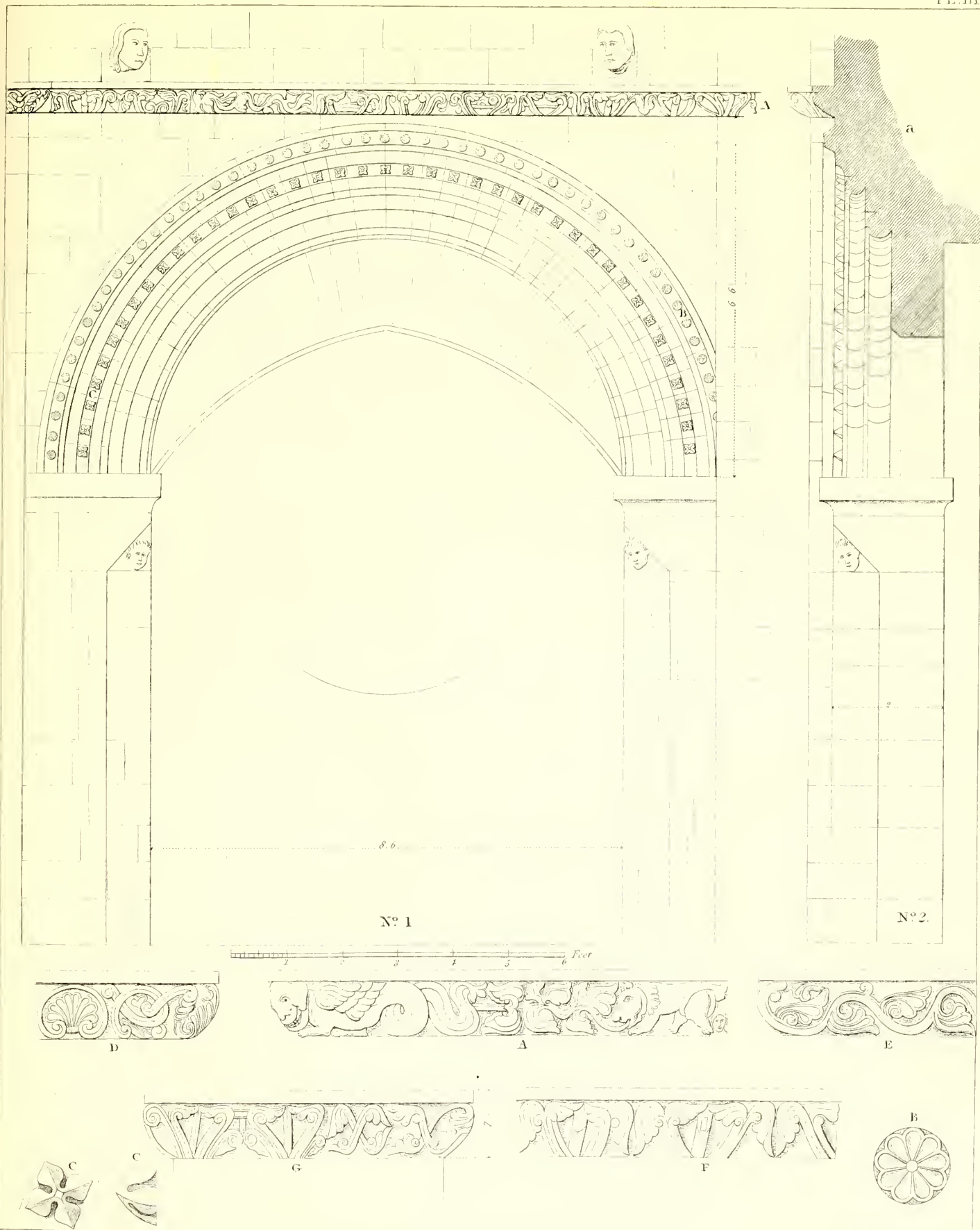
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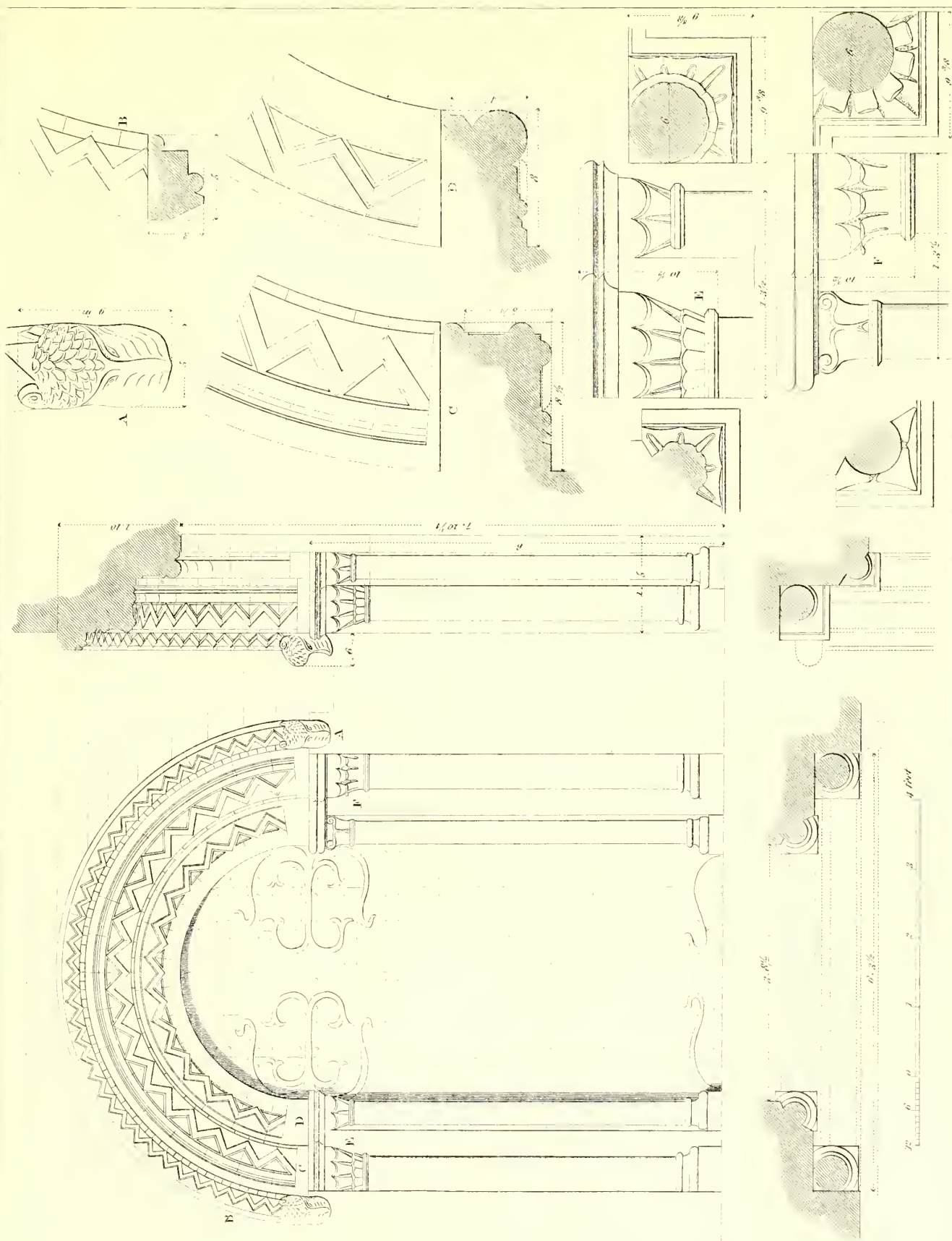
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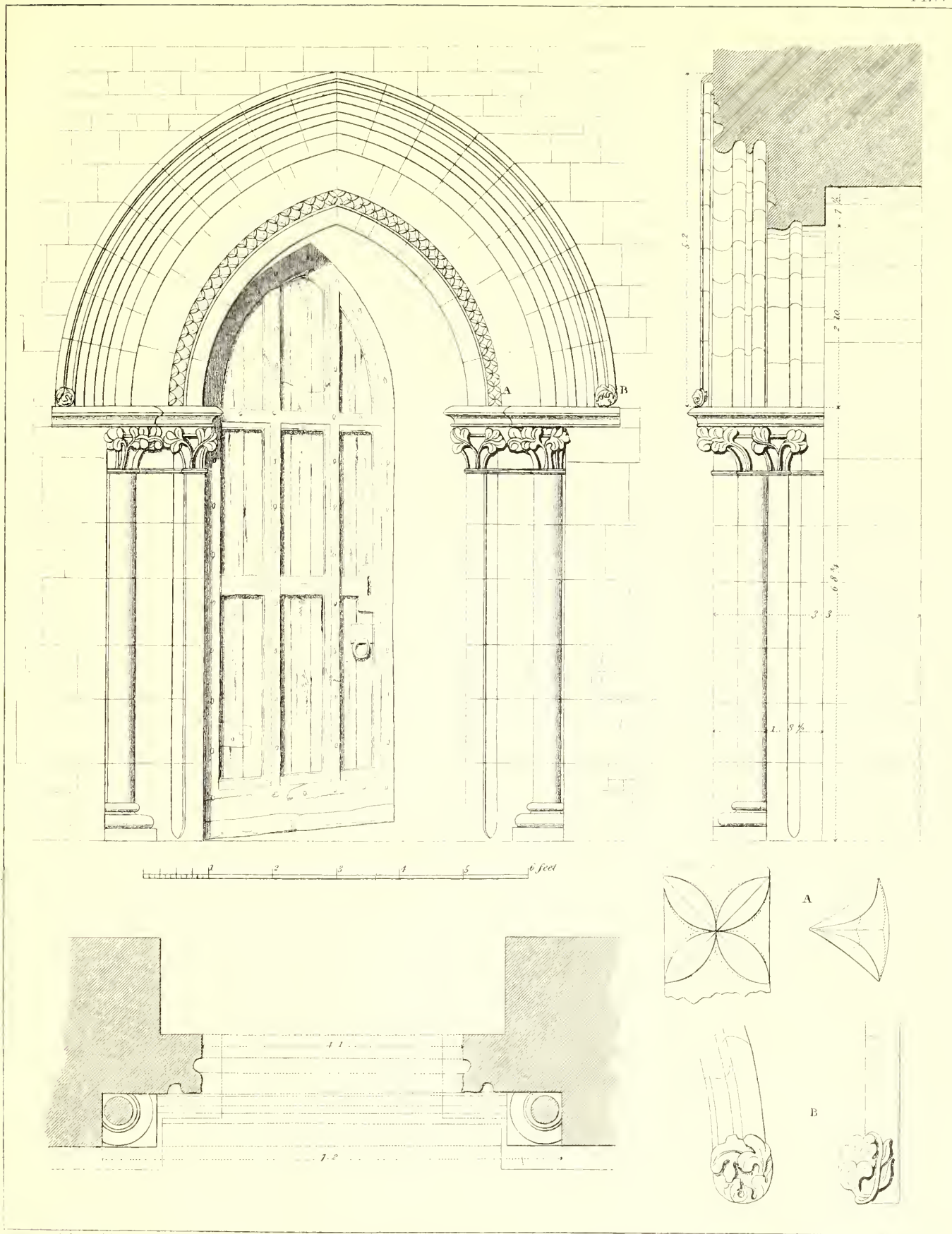




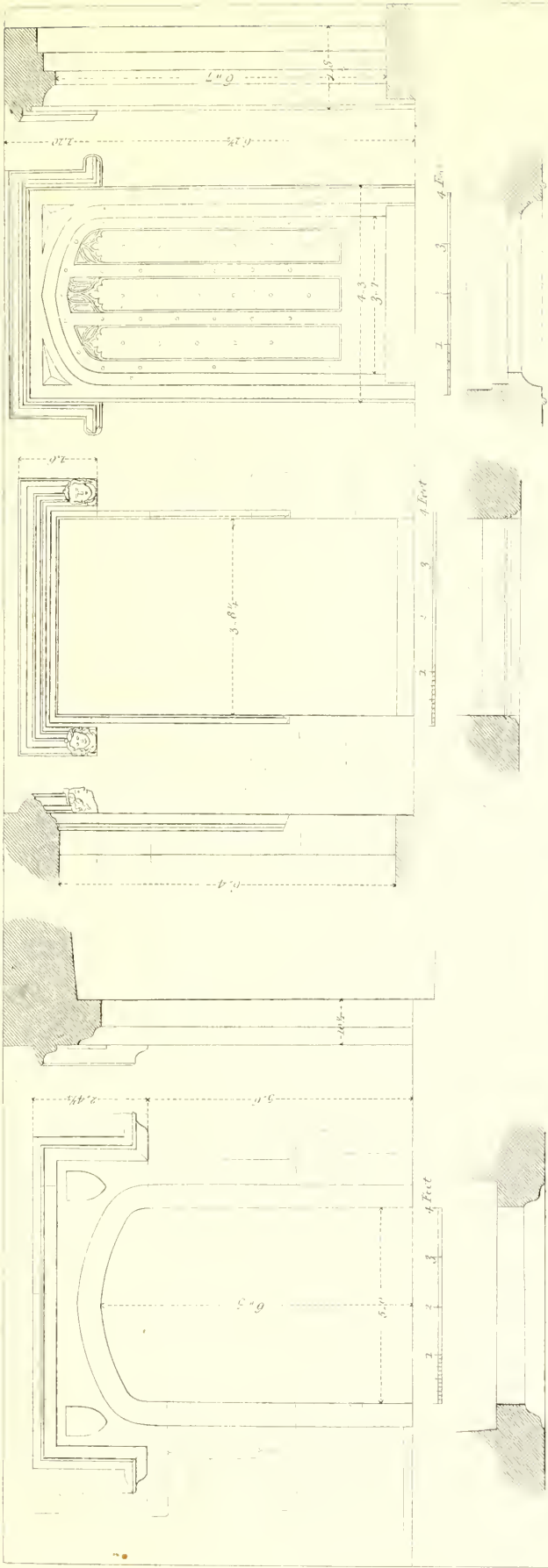


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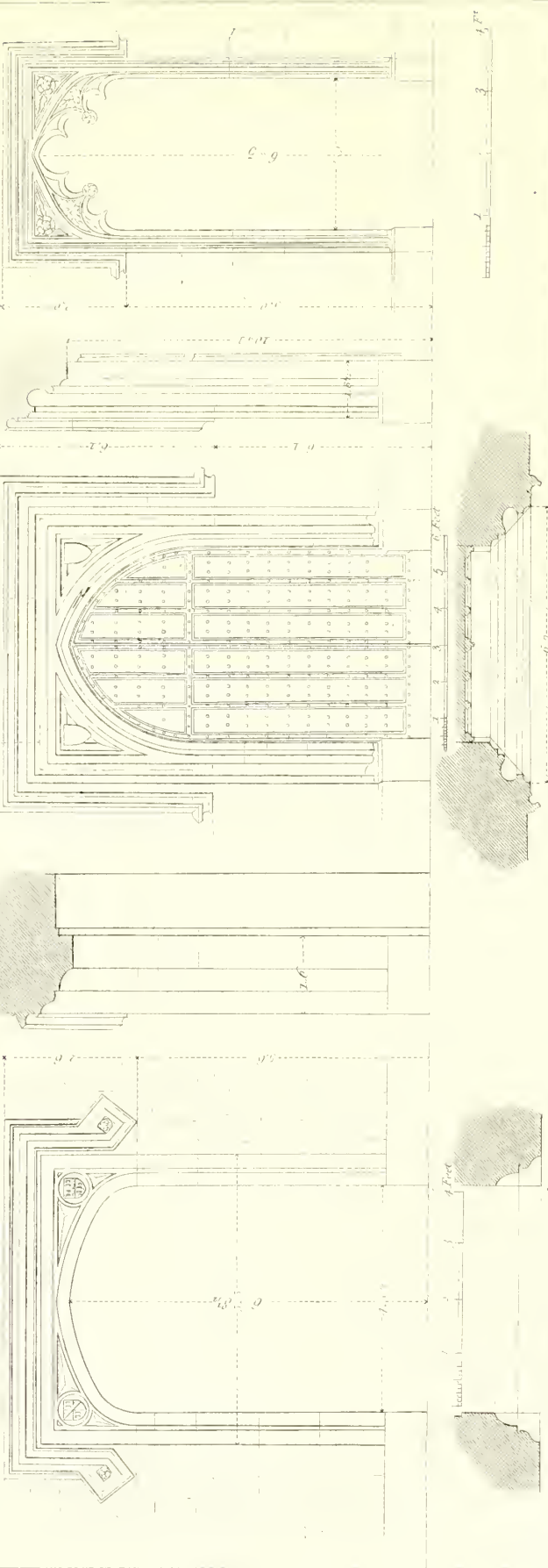
St. Mary's Church, Lincoln door way on S. side.



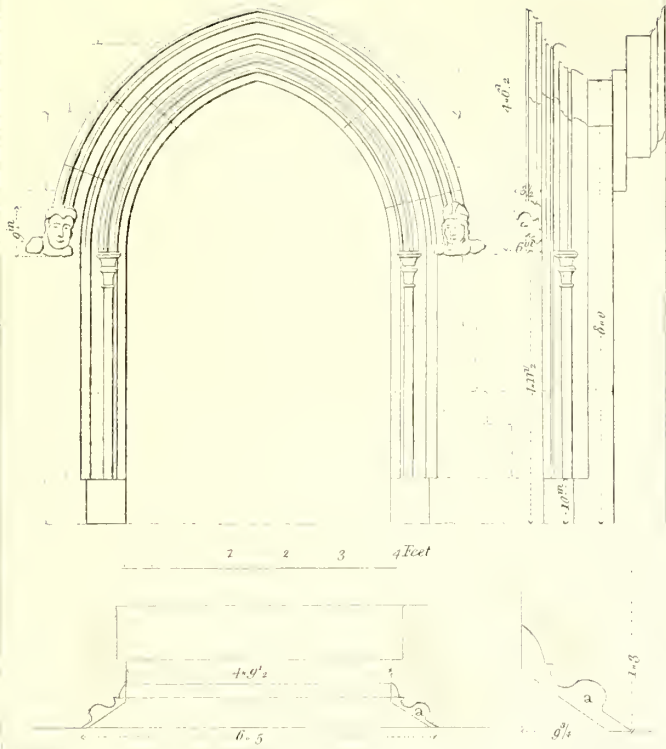
Lattershall Castle

Horn Church Eaves

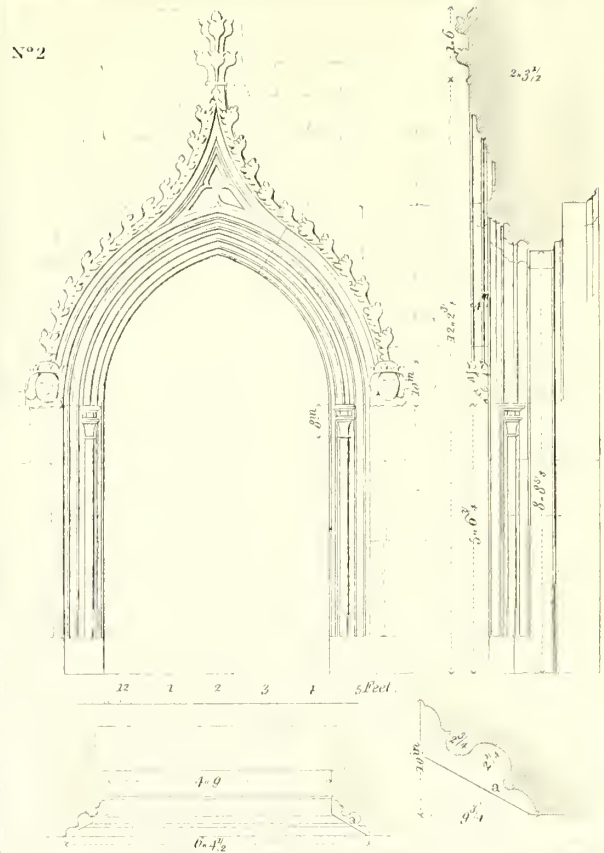
Culter, Norfolk



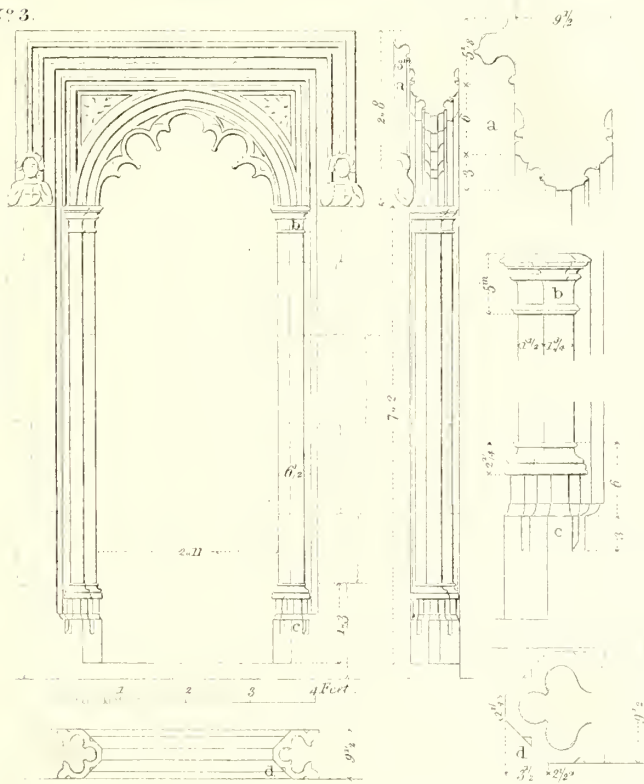
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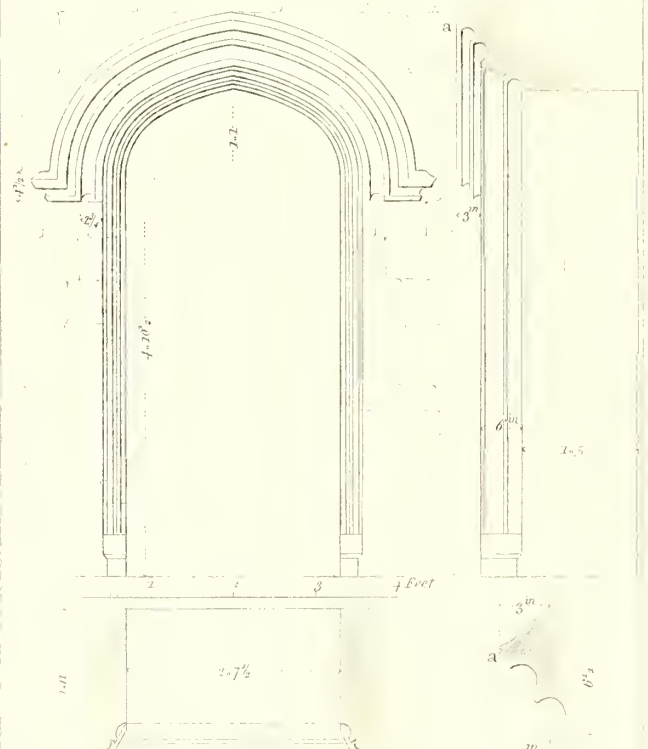
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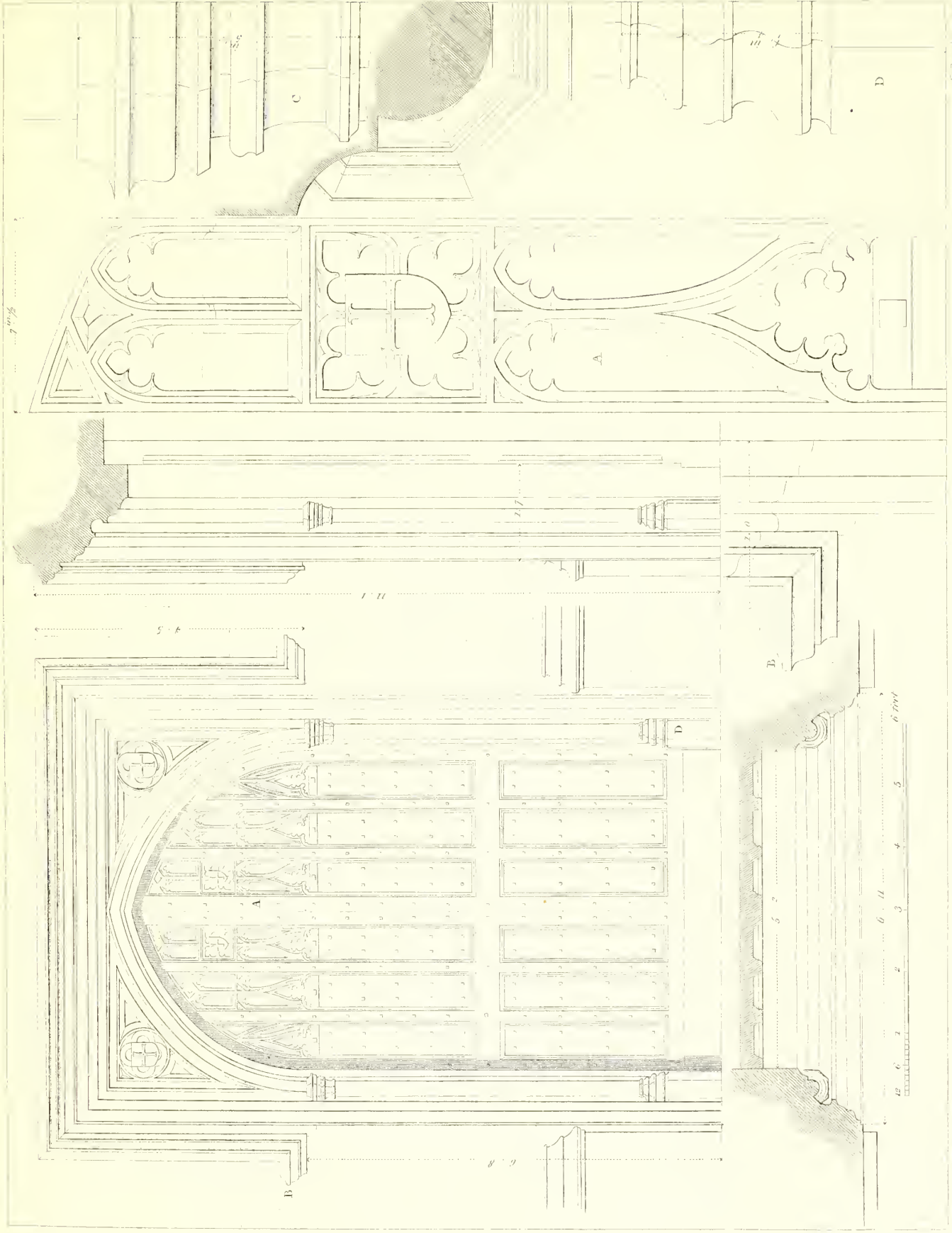


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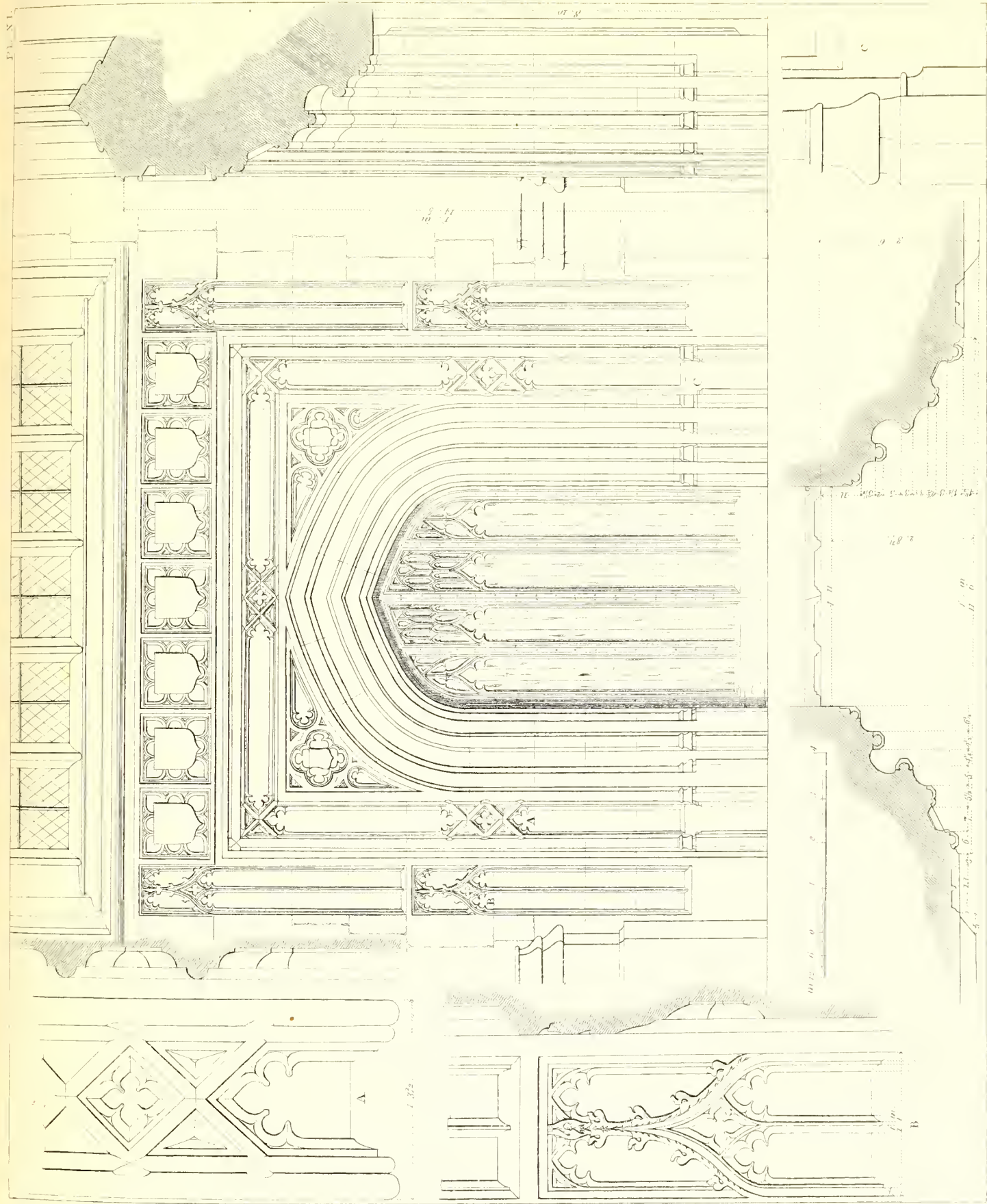
Al. Dugan Archt. del.

1. 2. 3. Door-ways, Westminster Abbey Church. 4. 2^d Lincoln

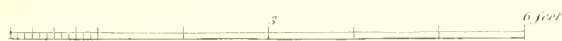
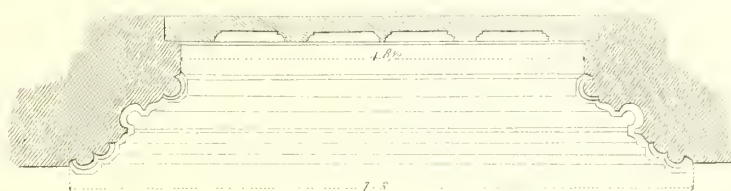
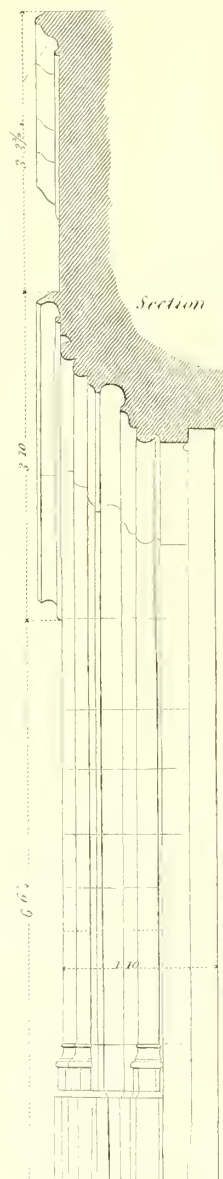
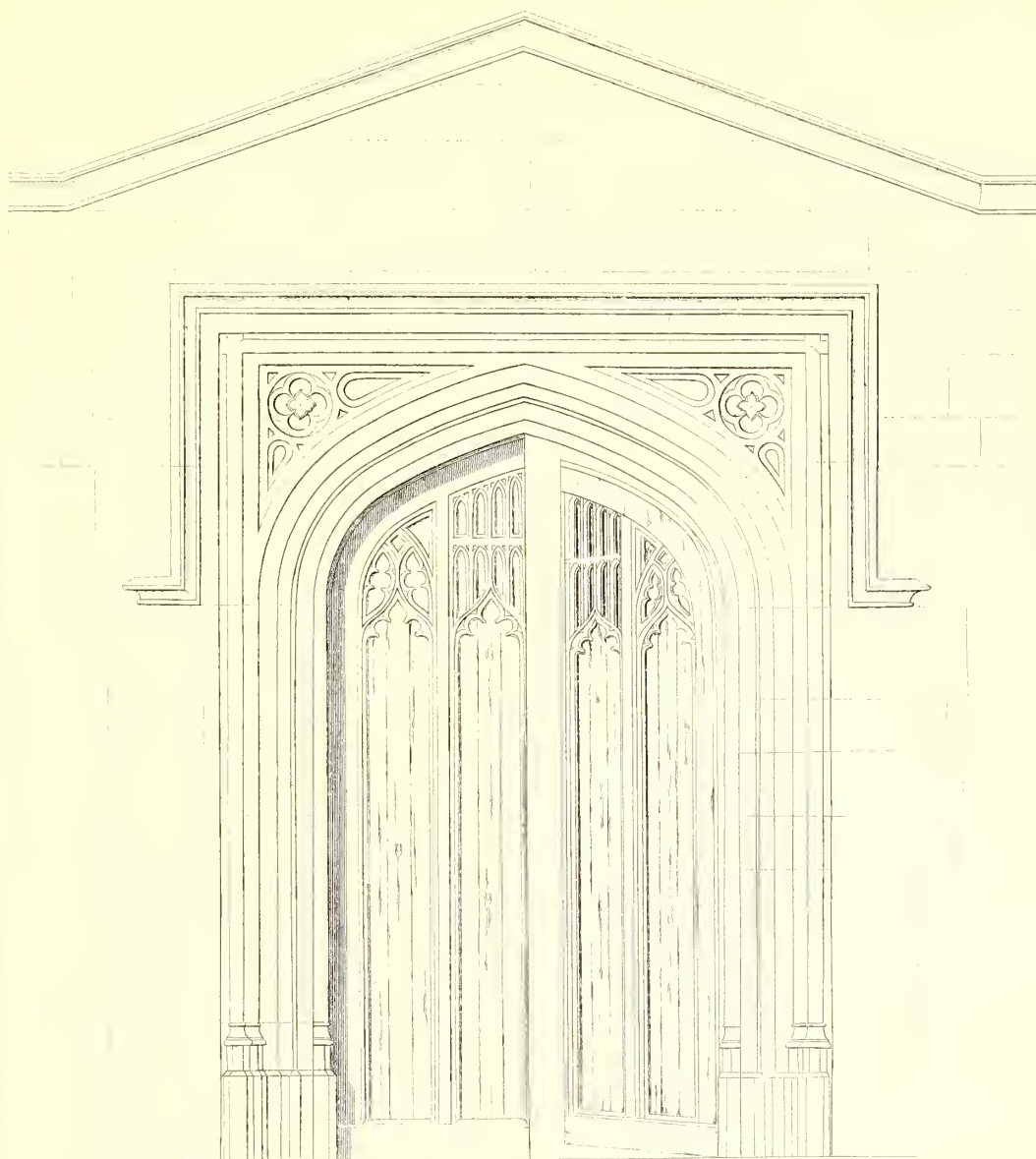


Bishops Palace, Sweden. Doorway with carved door.

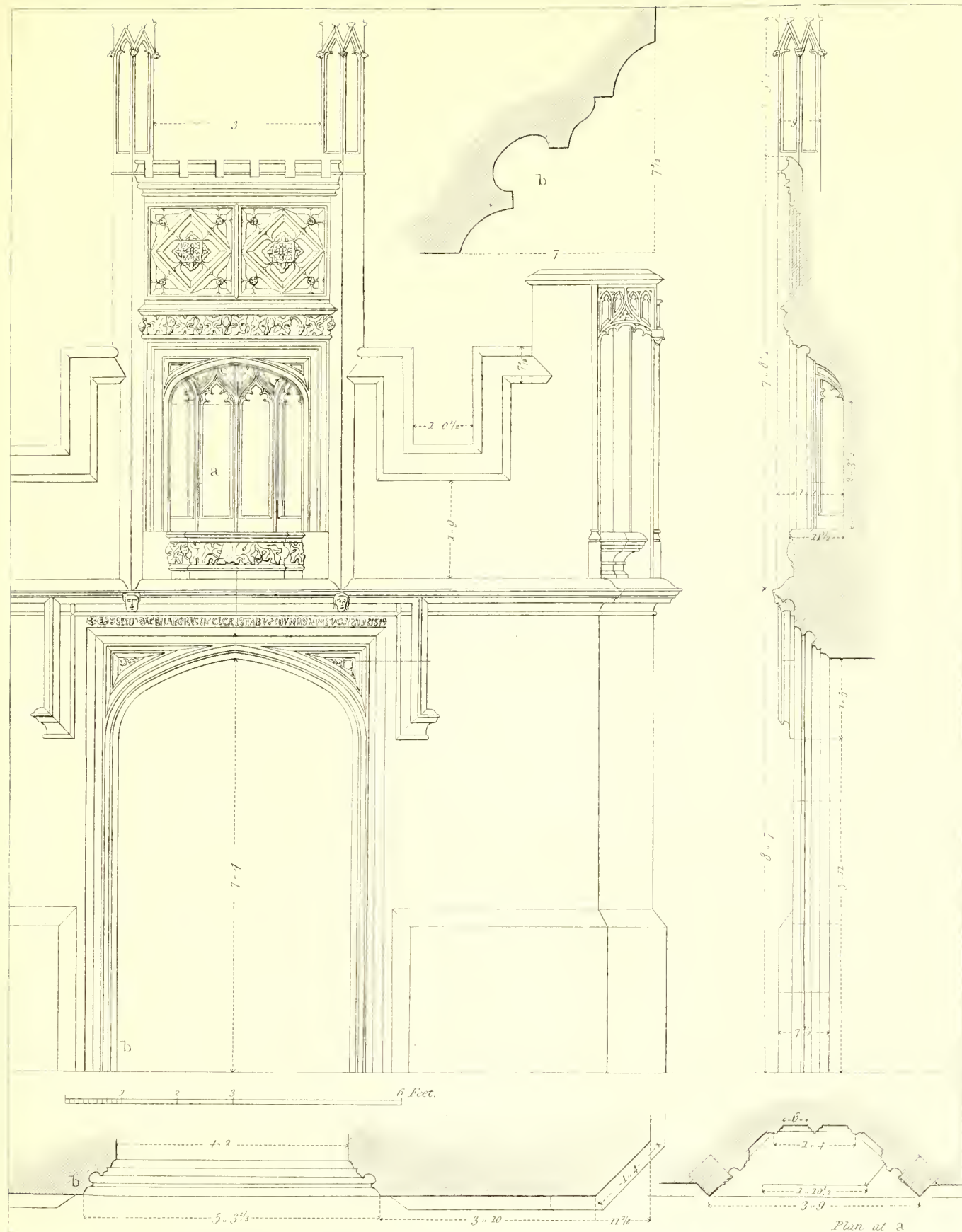




Father's Church, Farnham, W. Dorset



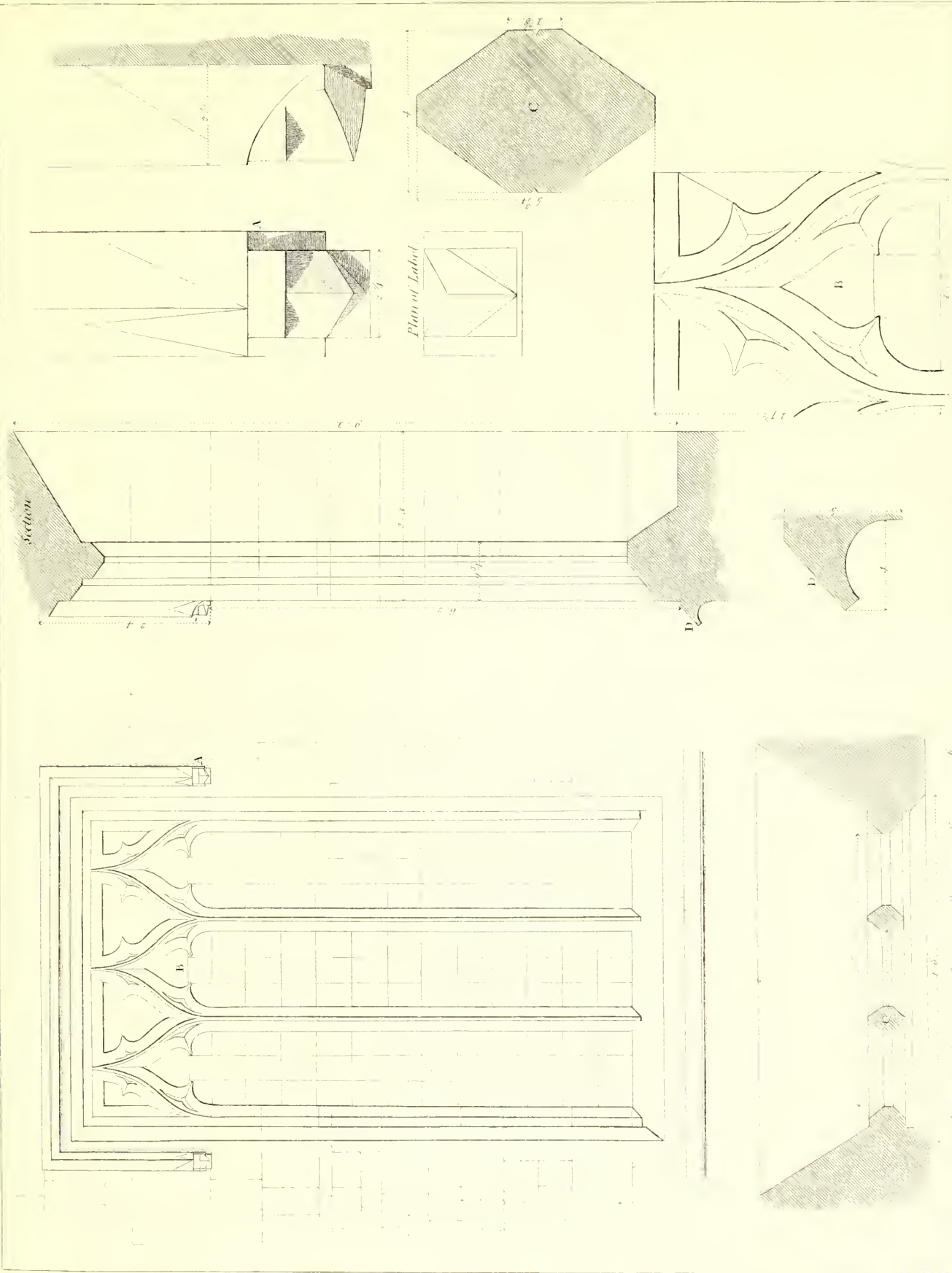
South Doorway. Tattershall Church.

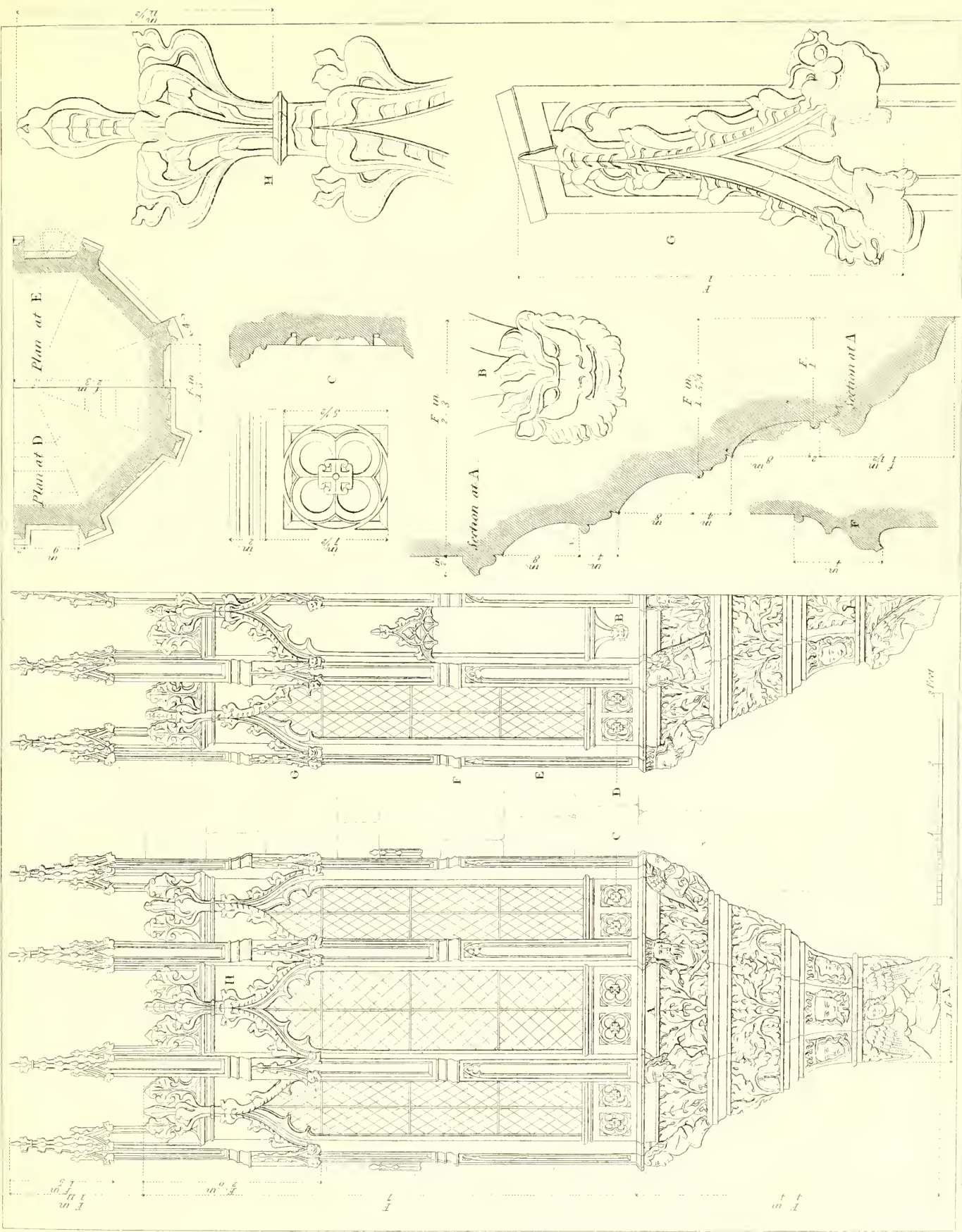


A. Guain, Architect in

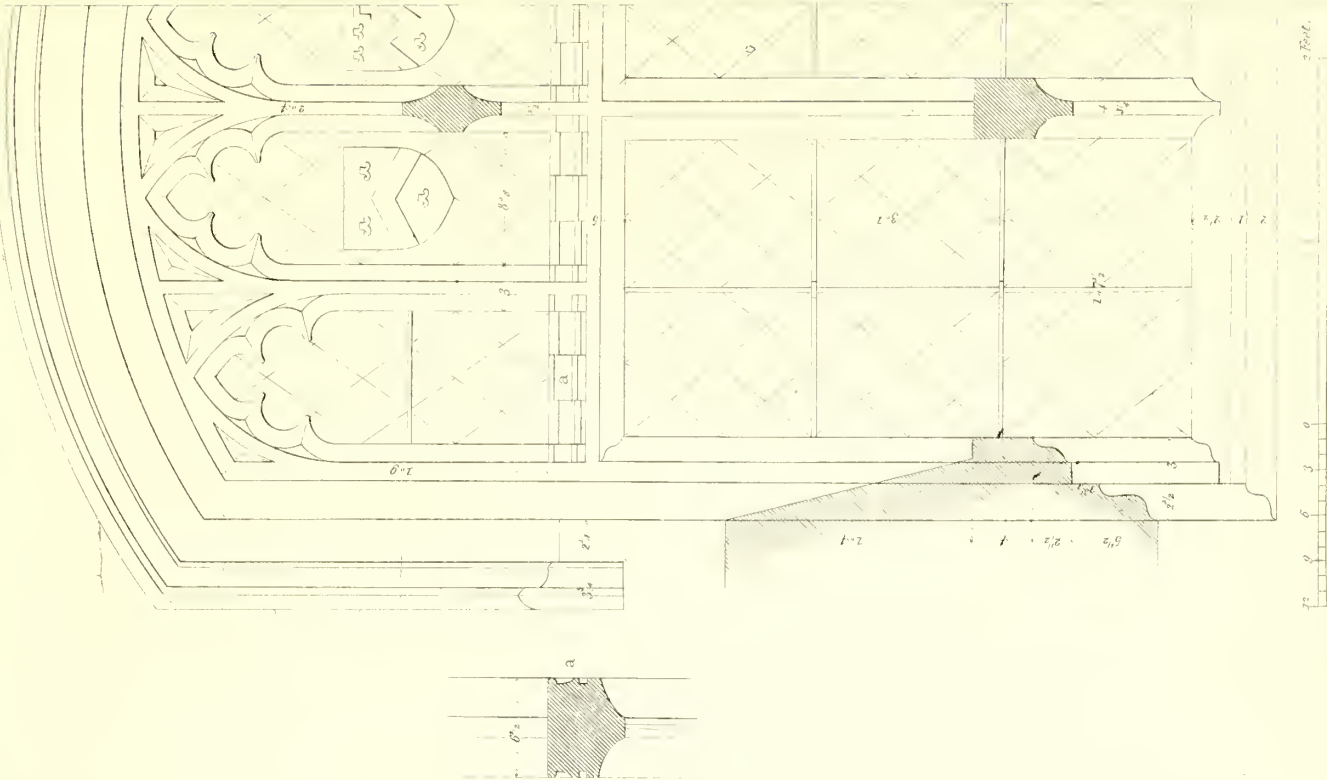
S.^t George's Chapel, Windsor. Entrance to Refectory.

E Turrell scripsit

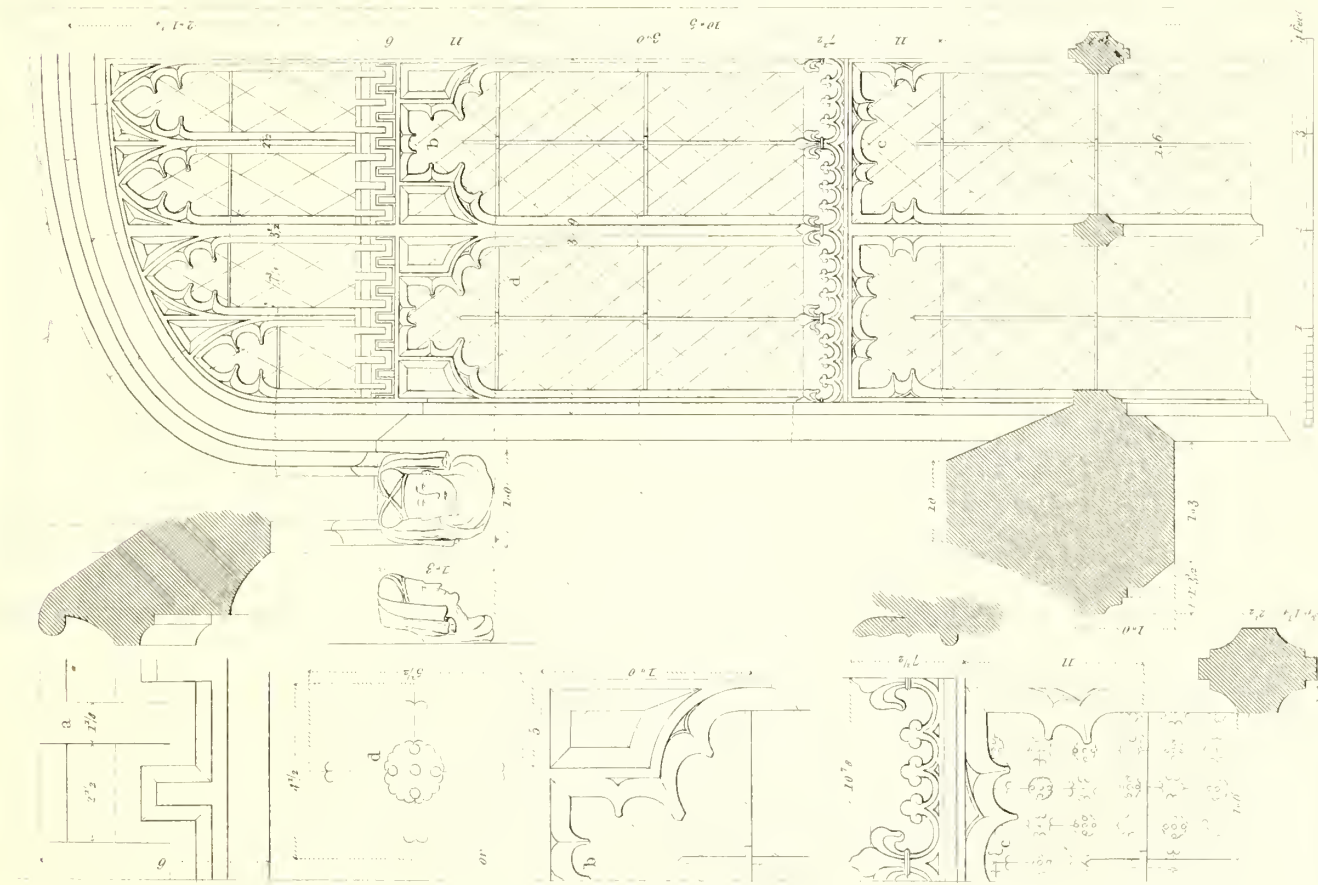


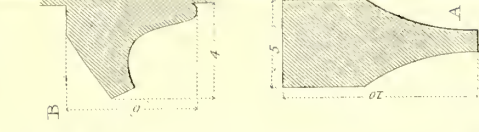
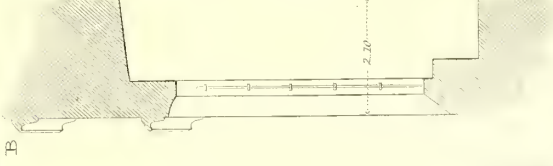
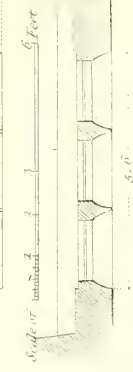
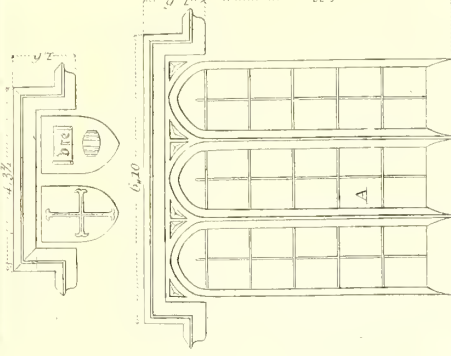
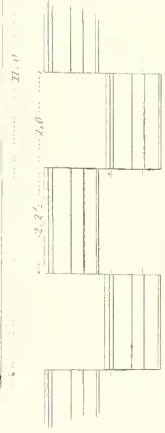
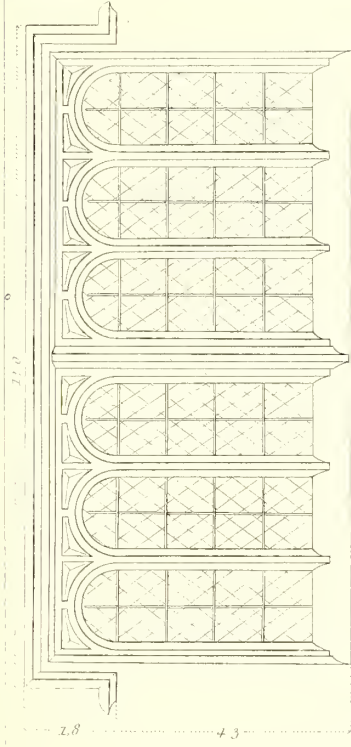


Great Window, John of Gaunt's Palace, Lincoln.

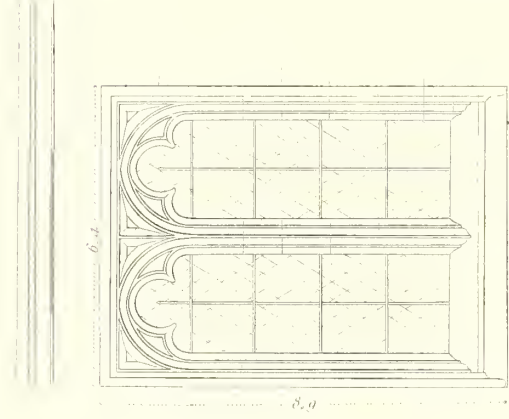
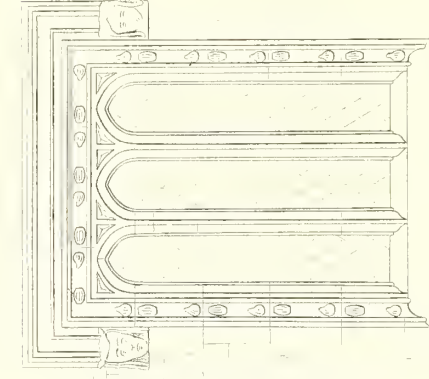
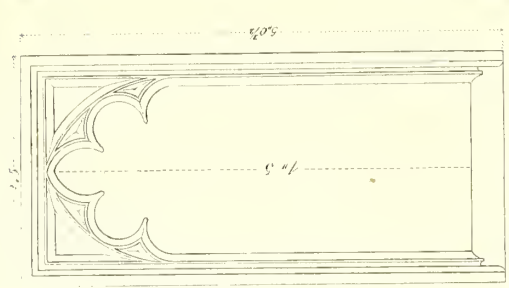


(S. side of South London Church)

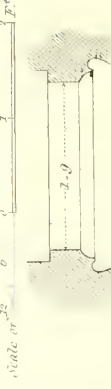




Wimbor Clusters

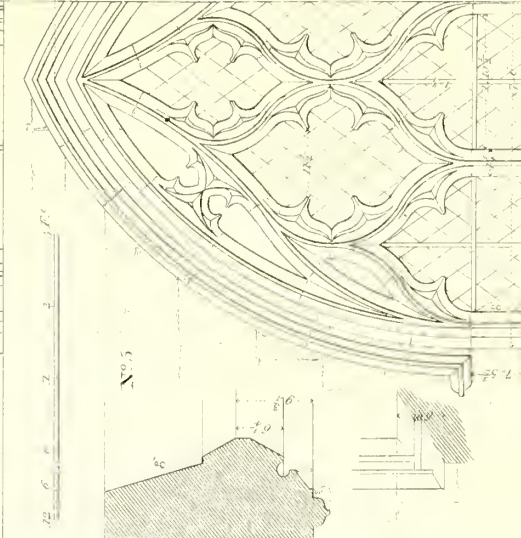
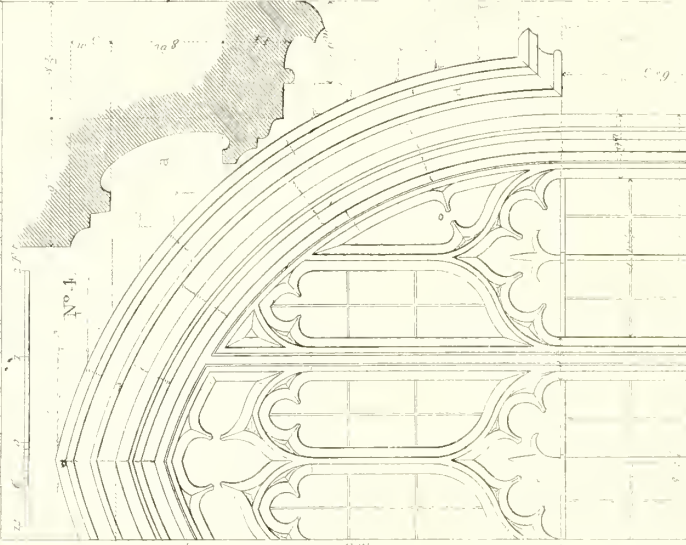
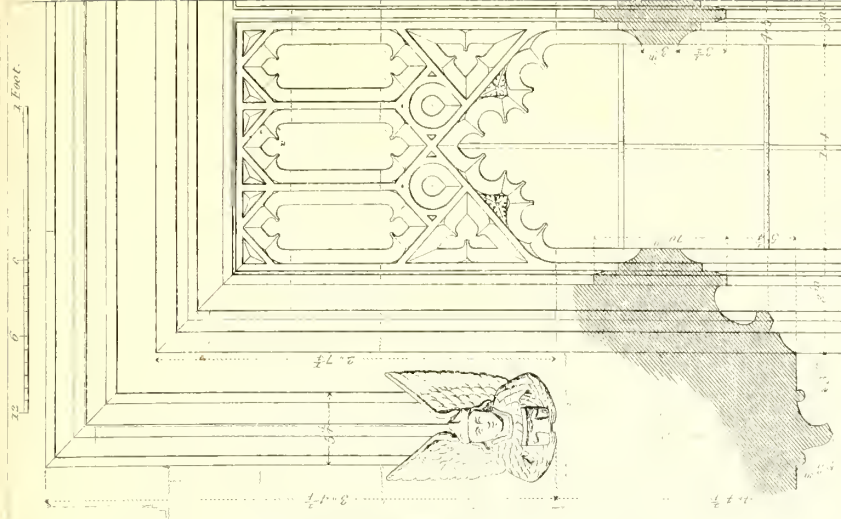
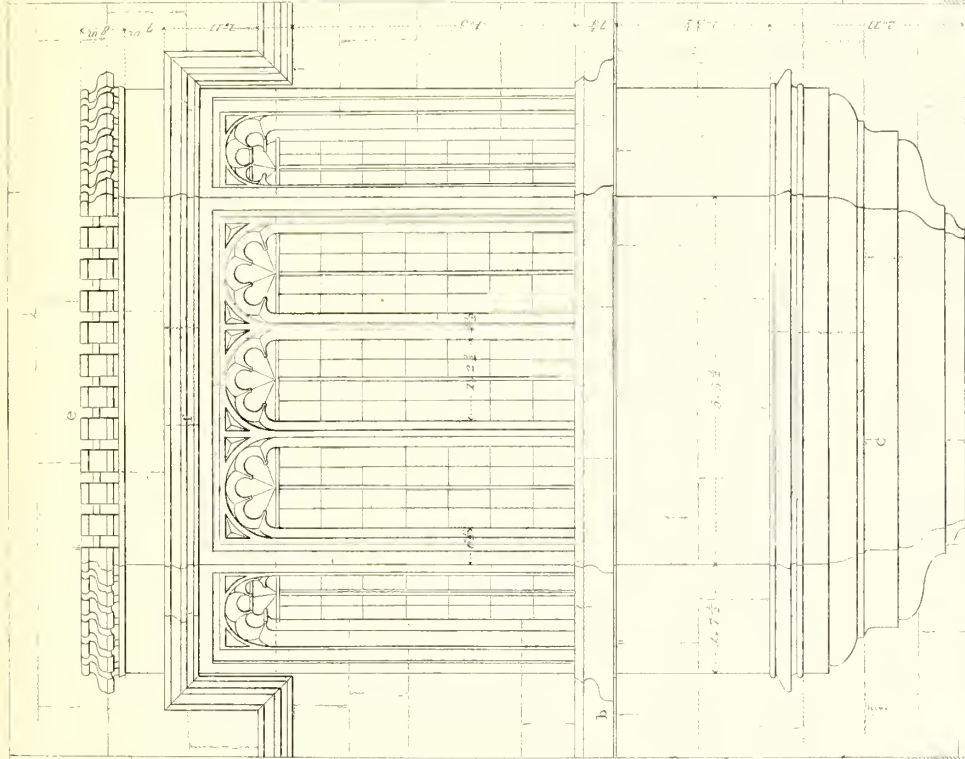
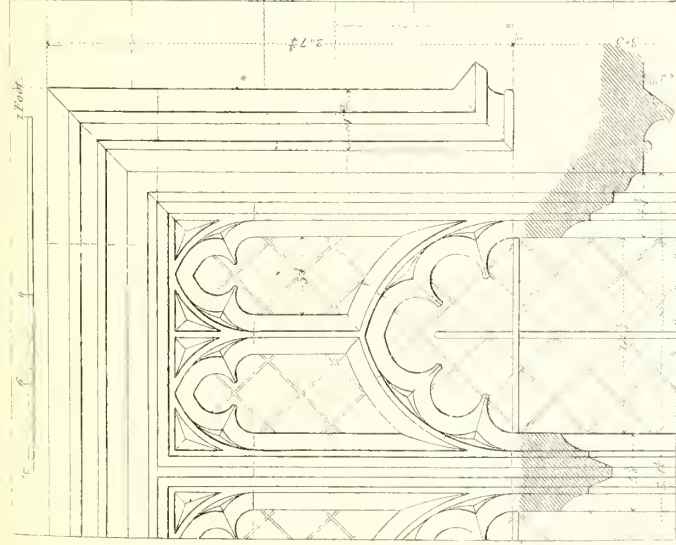


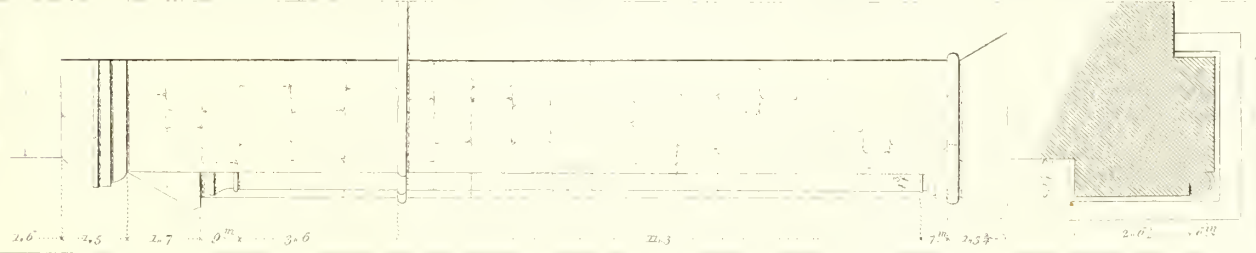
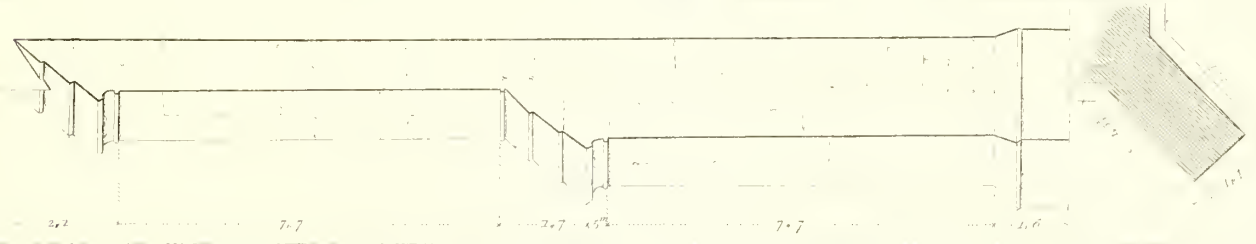
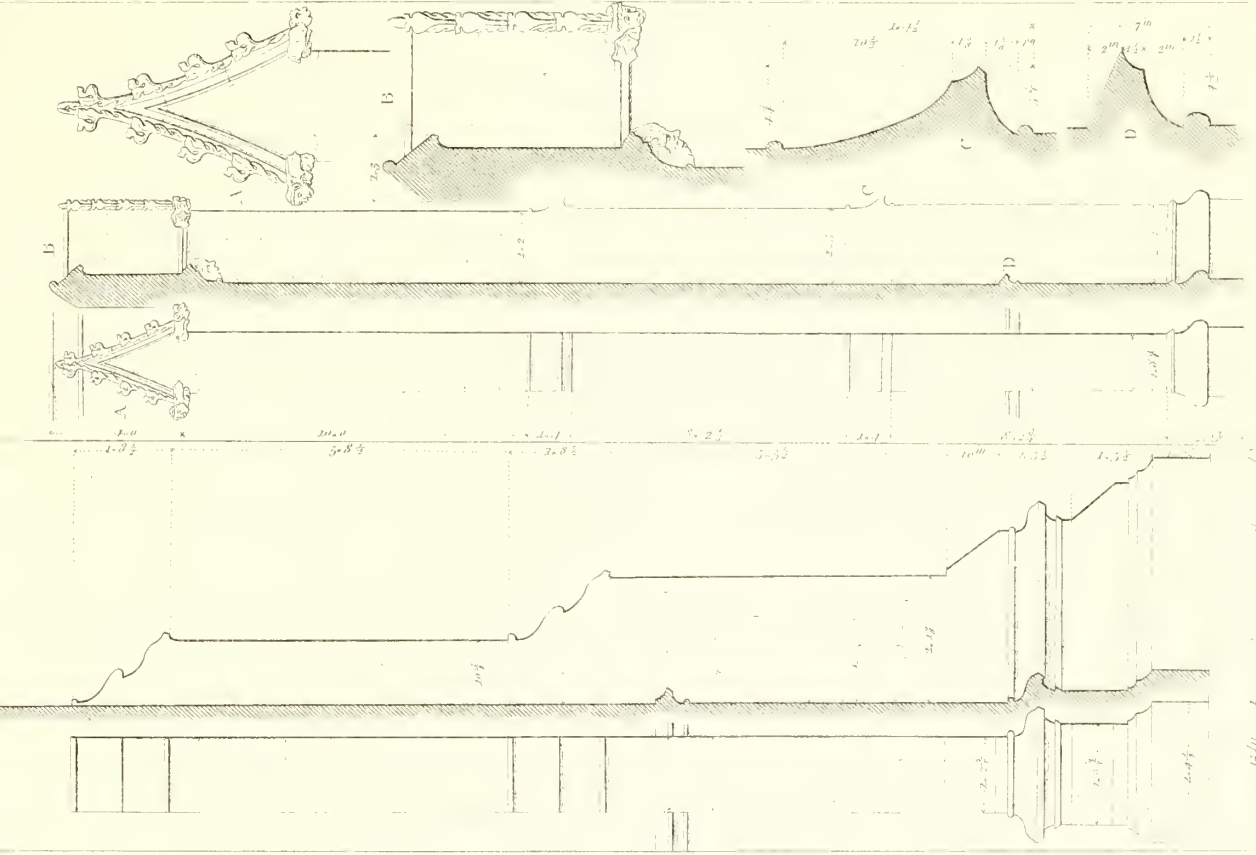
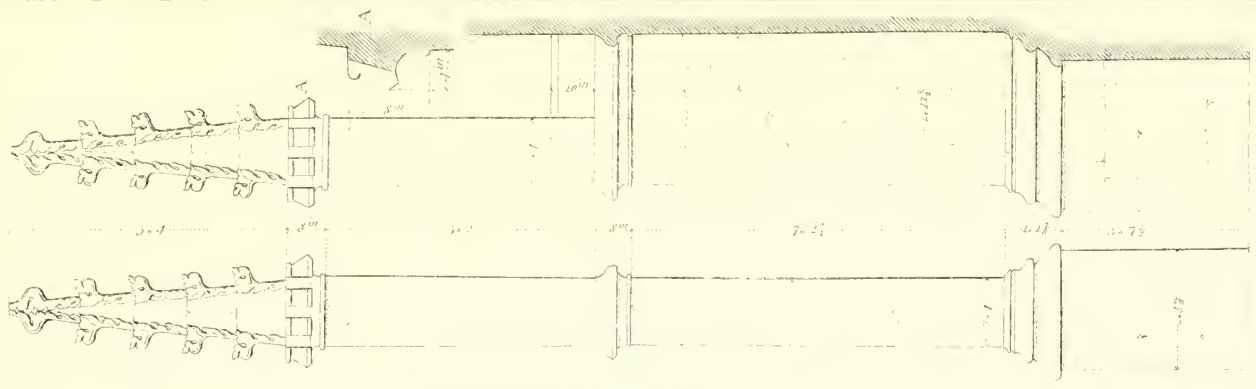
St. Saviour, Norfolk



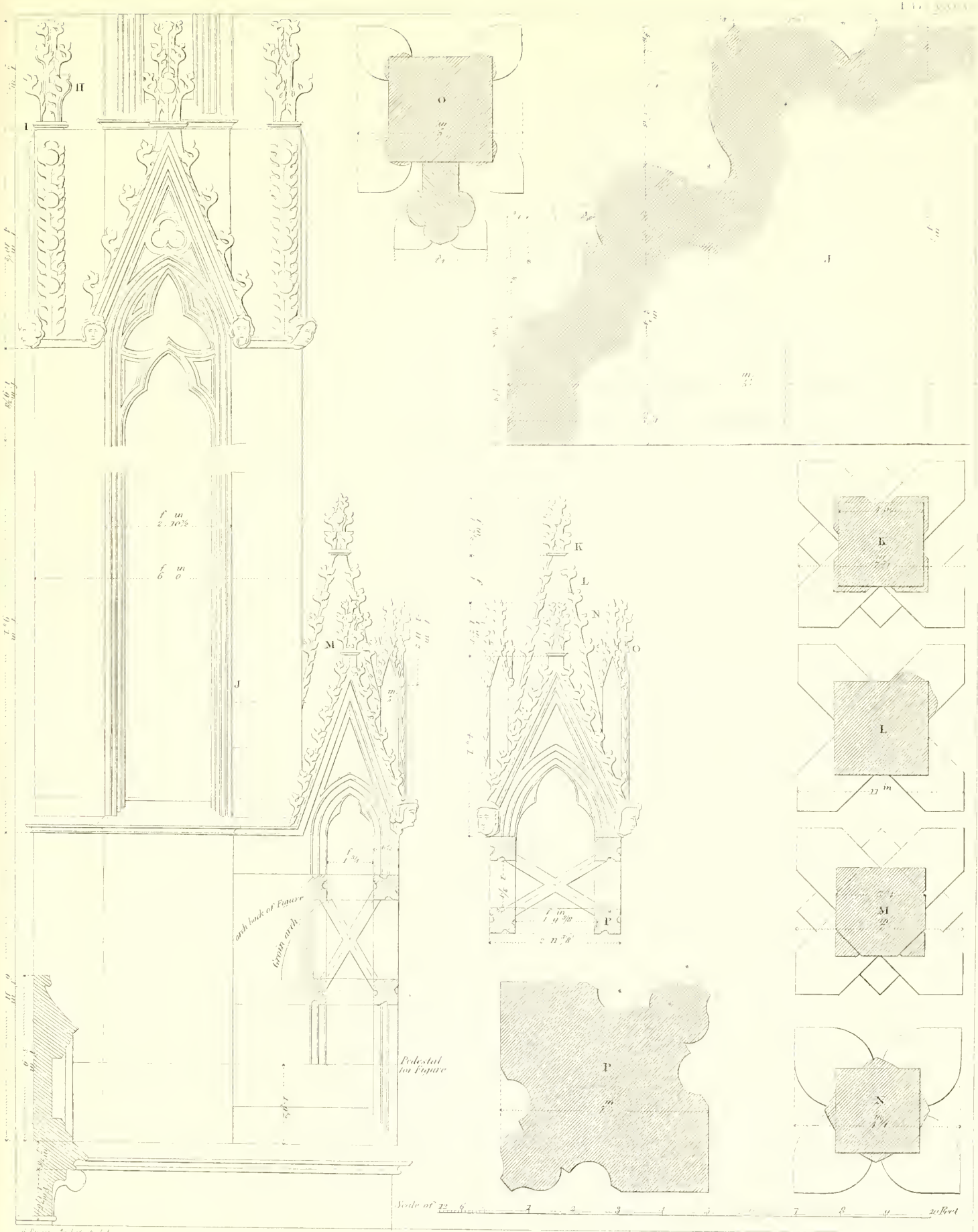
Stone-Bow, Lincoln

Specimens of Windows





Bellegard, Egypt



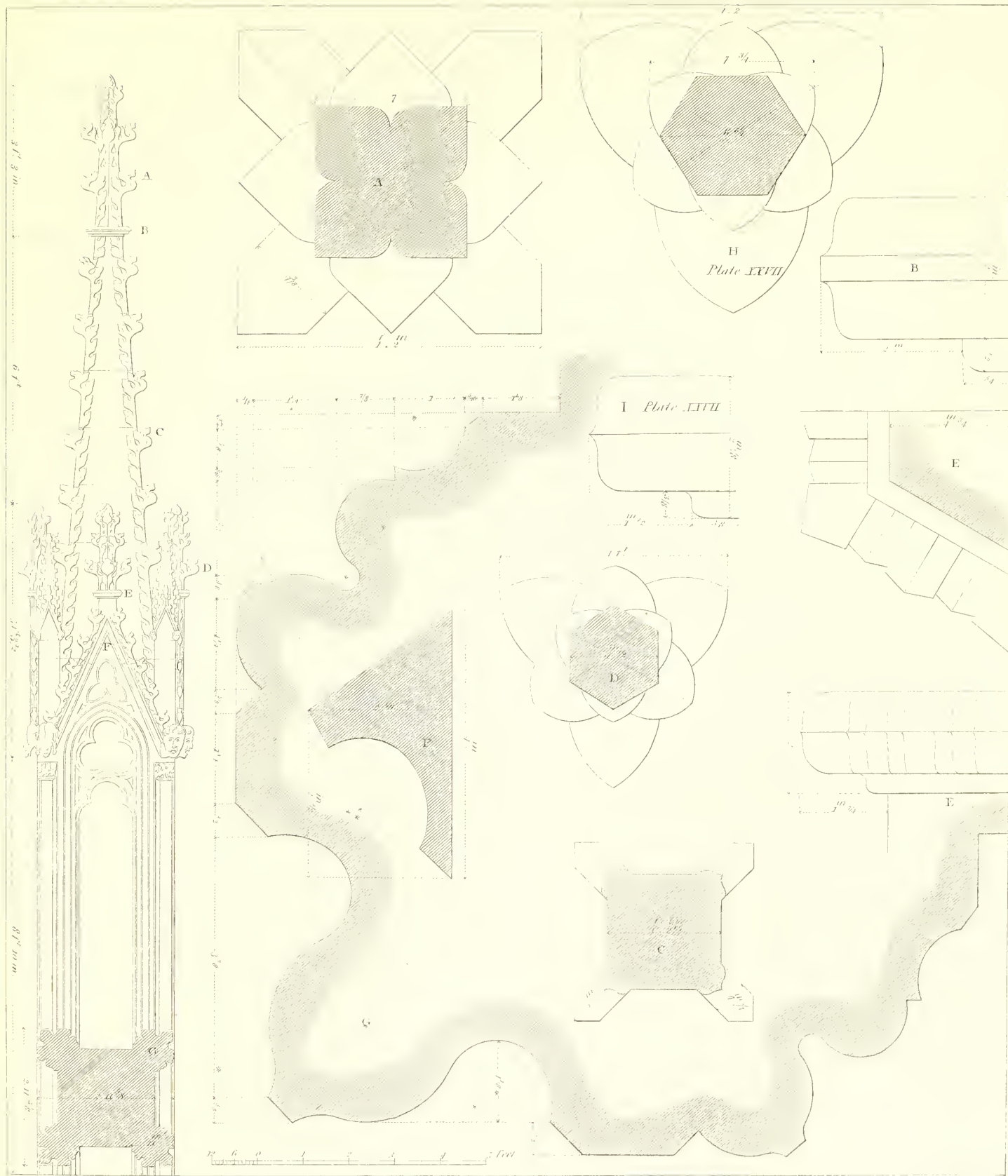
and back of Figure
begin with

Pedestal
for Figure

Scale of 72' 8" 1 2 3 4 5 6 7 8 9 10 feet

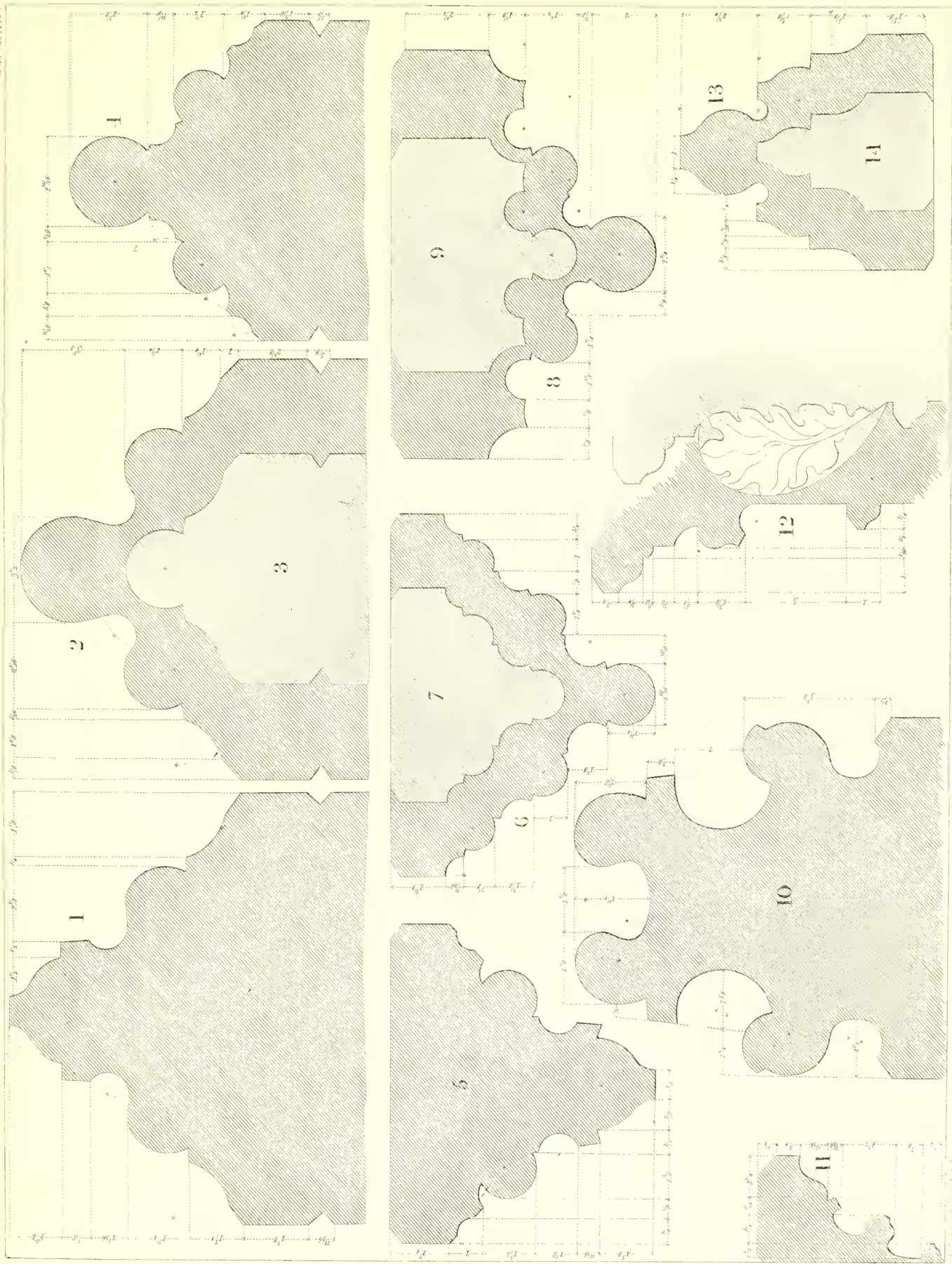
P. L. & Co. engr.

York Cathedral. Pinnacle on N. side of the Nave. N. part

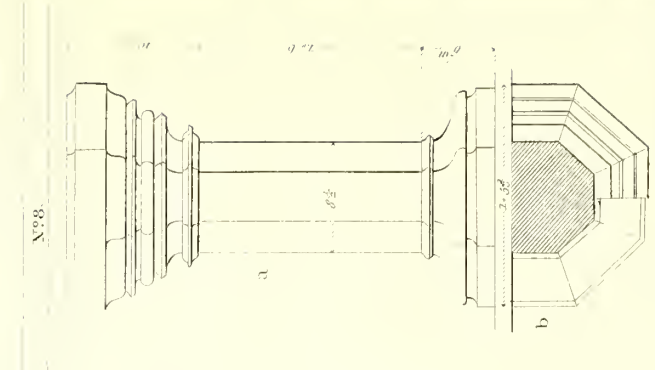
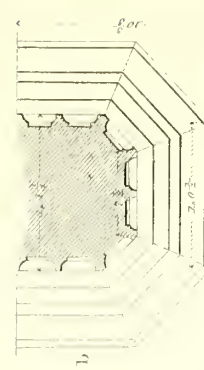
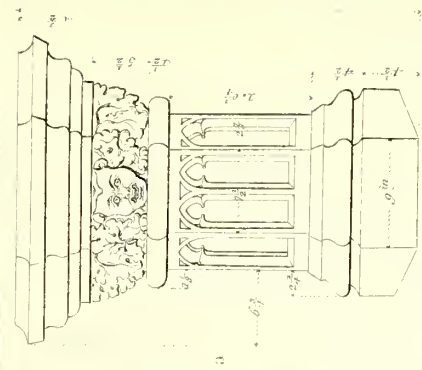


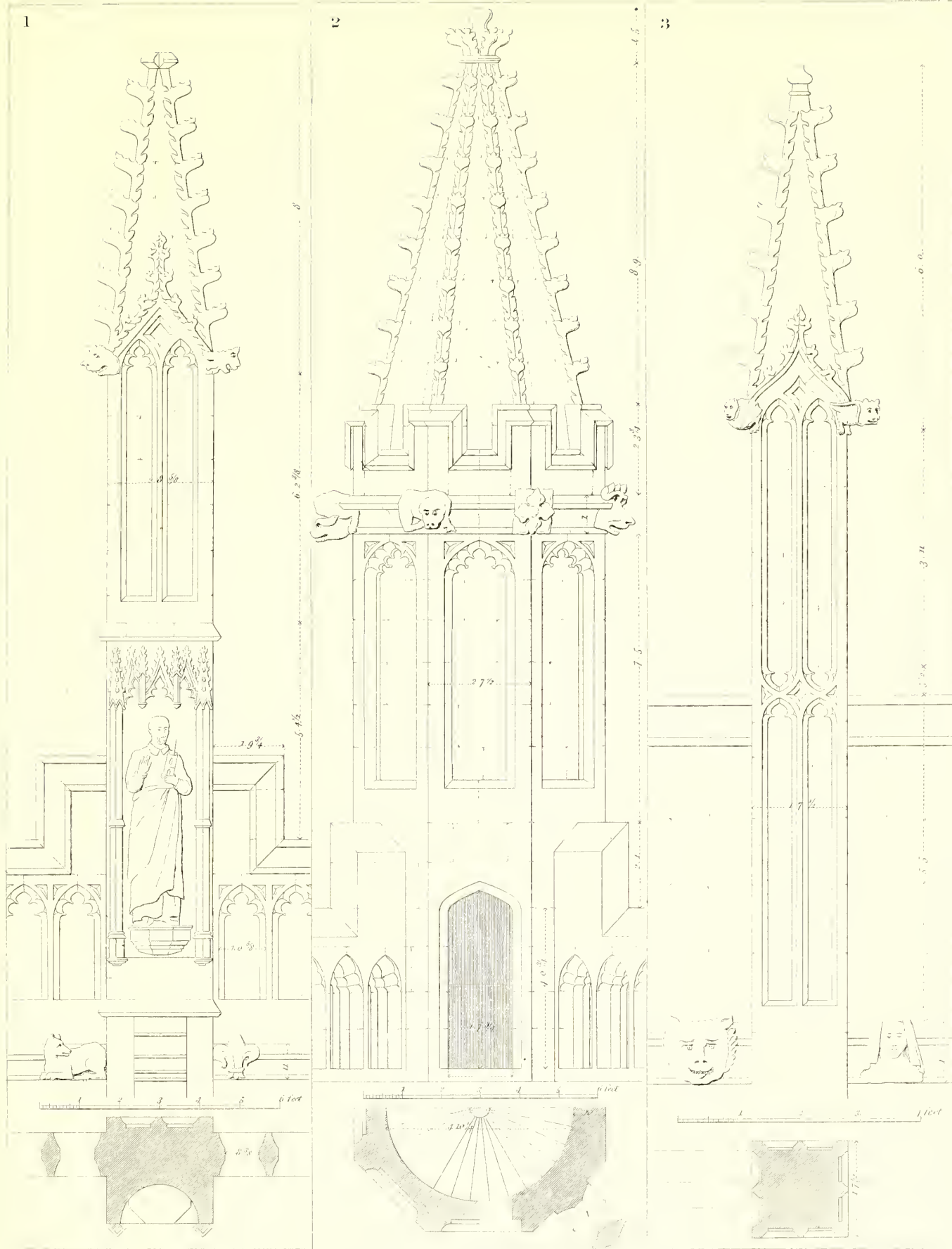
J. Pegu, Architect del.

York Cathedral, Pinnacle on the S. side of the Choir. Upper part.

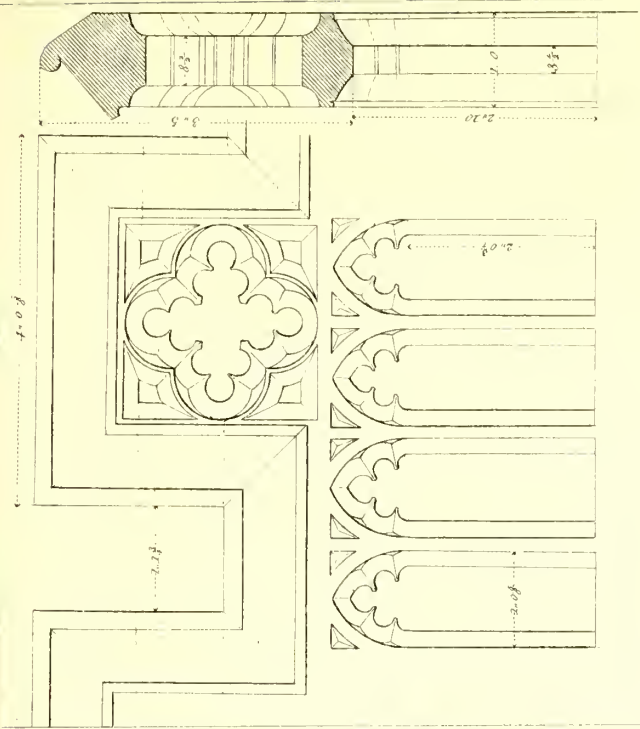
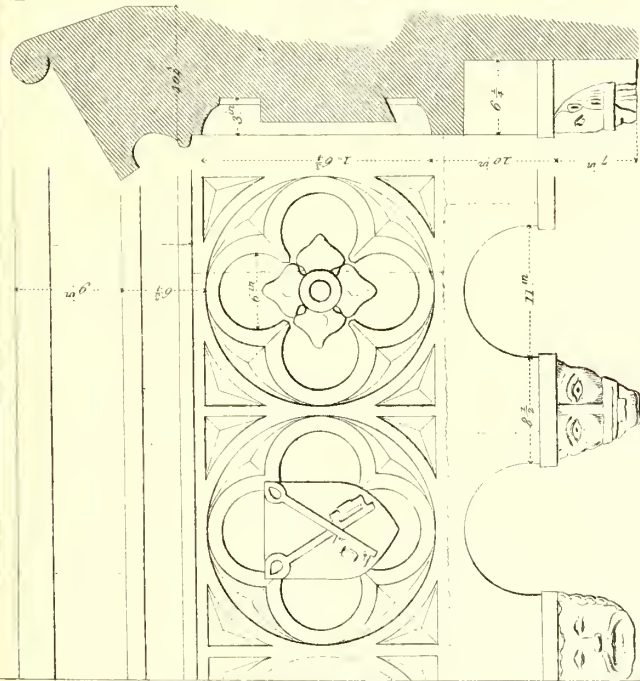
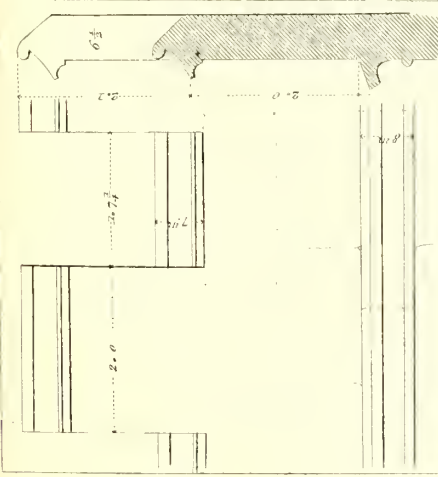


Arch. Catalogue. Plans of. Walling. 123.4.5.6.7.8.9. 10.11.12.13.14.

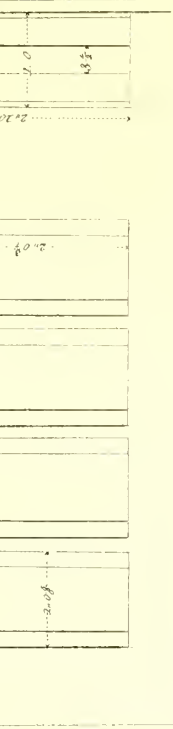
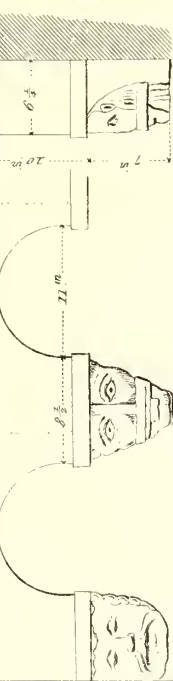
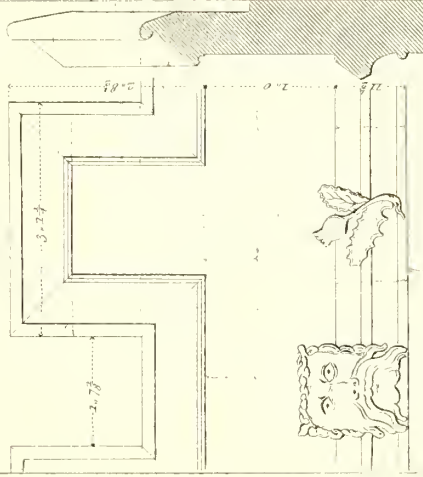




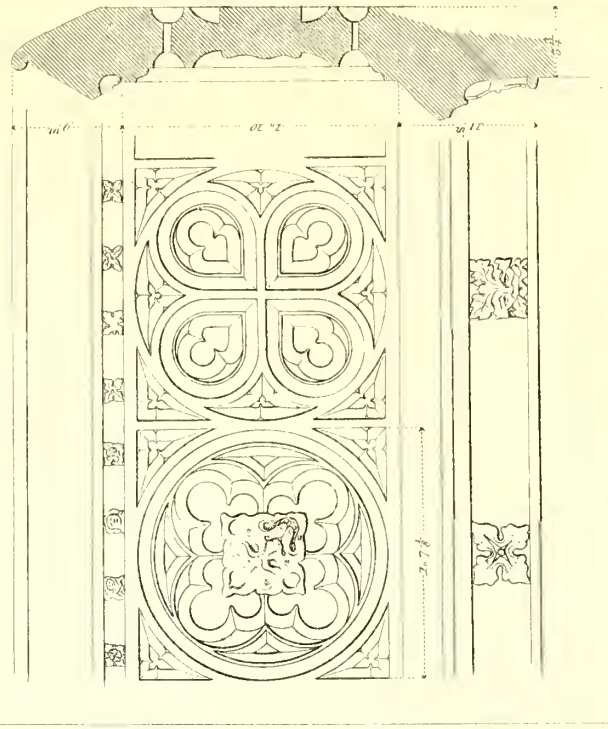
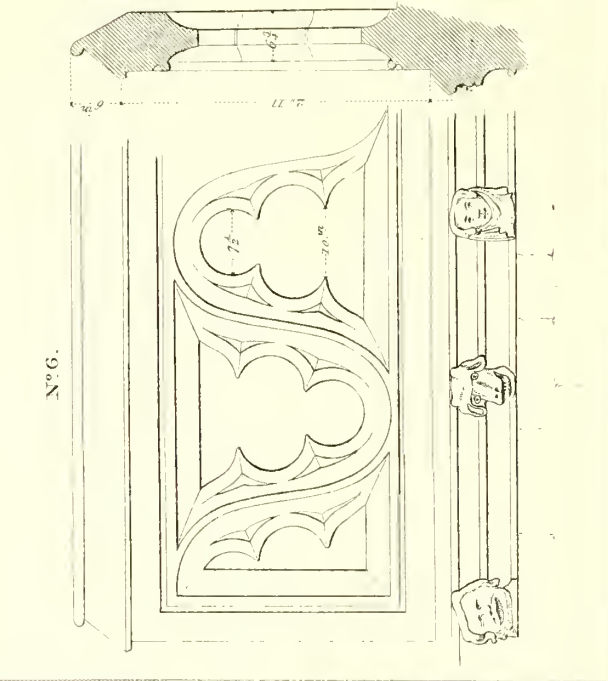
OXFORD



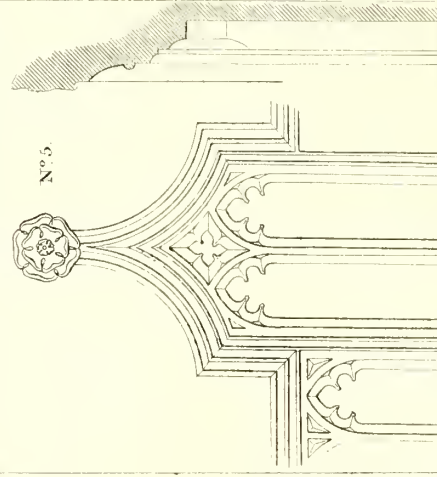
N^o 4.



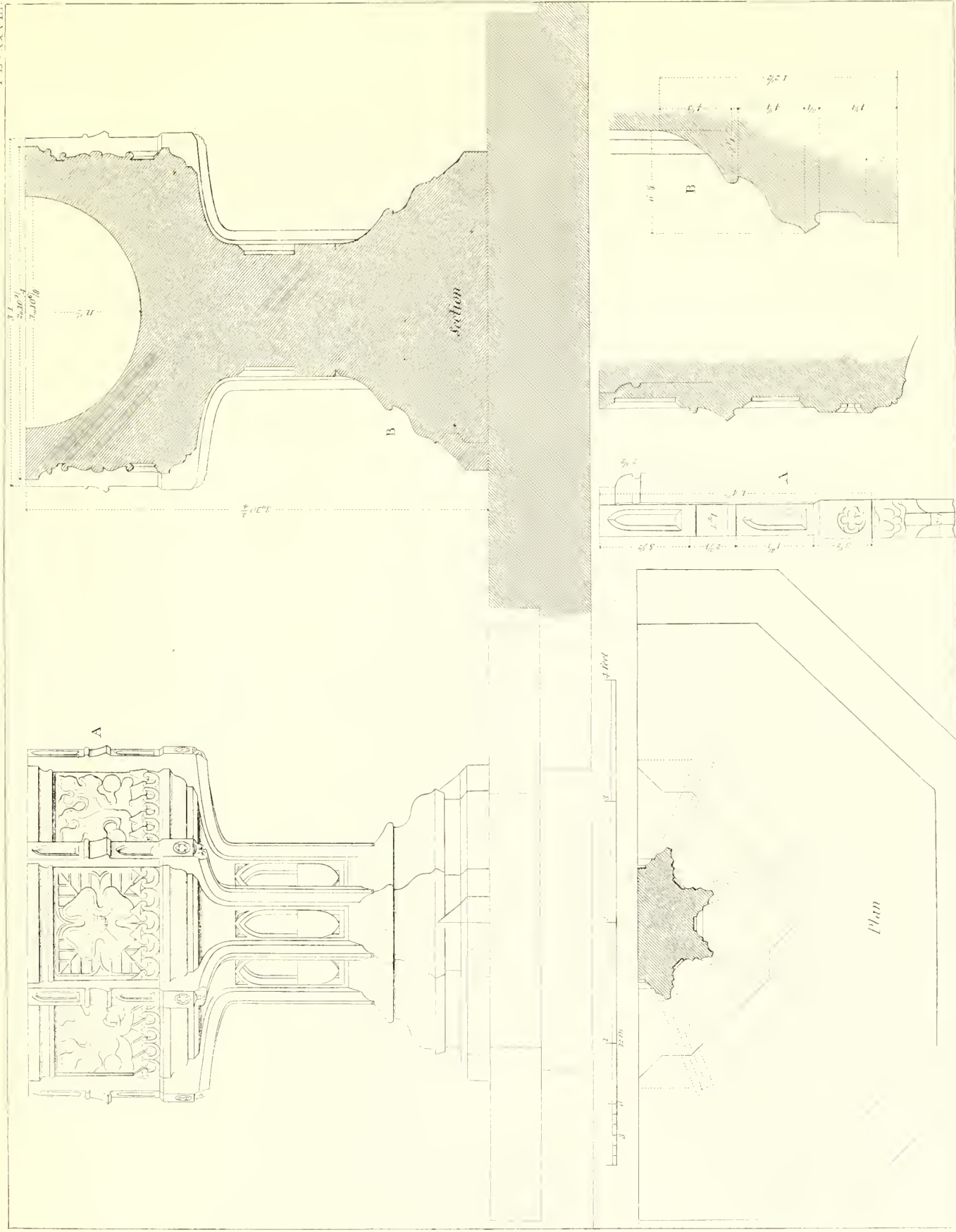
N^o 7.



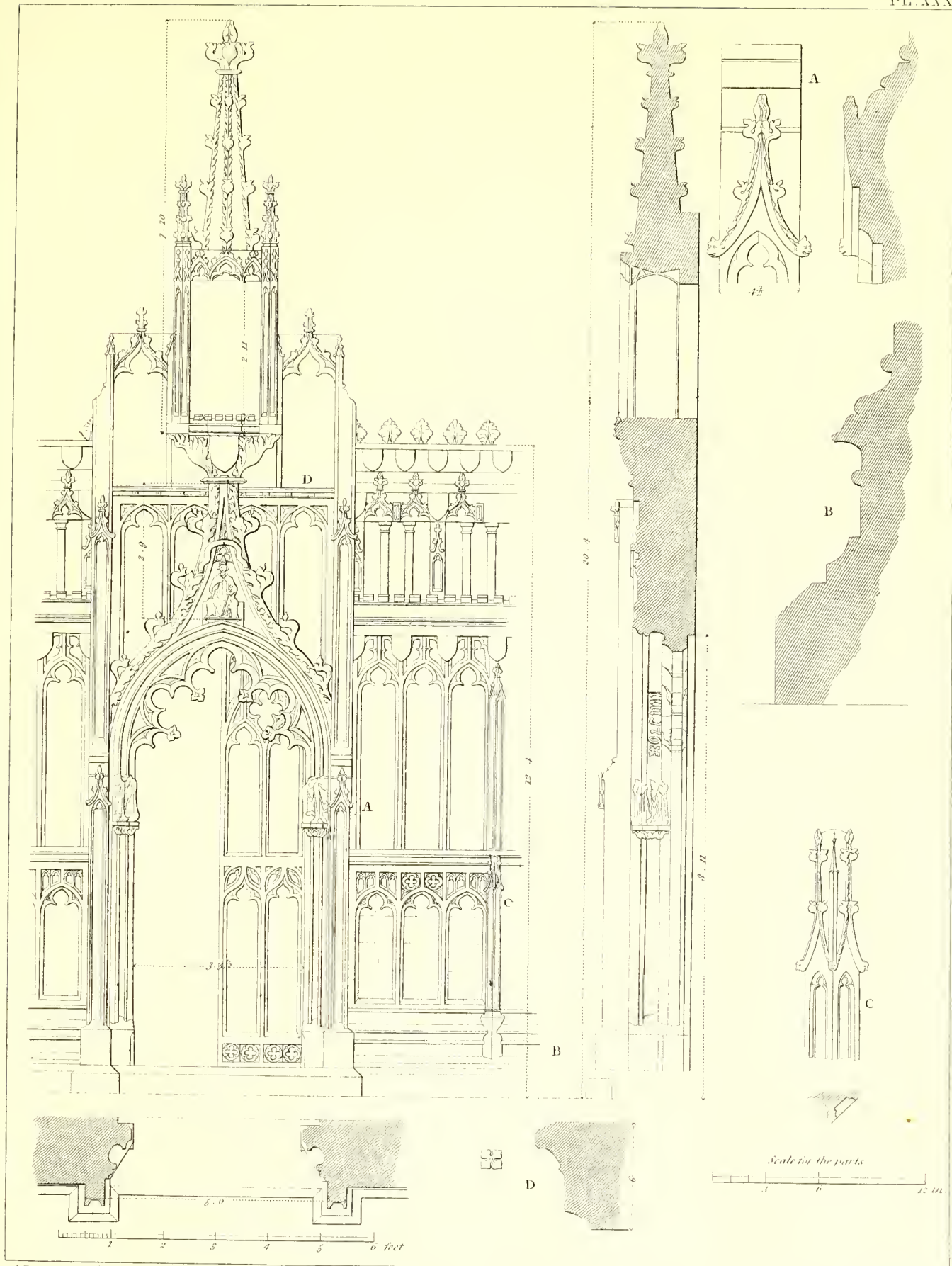
N^o 9.



1. Christchurch. 2. St. Peter in the East. 3. Hagdalen Chapel. 4. Hagdalen College. 5. Hagdalen Church. 6. Cardinal Wolsey's Chapel, Windsor. 7. Eton Church. 8. Eton Chapel. 9. Eton Chapel.



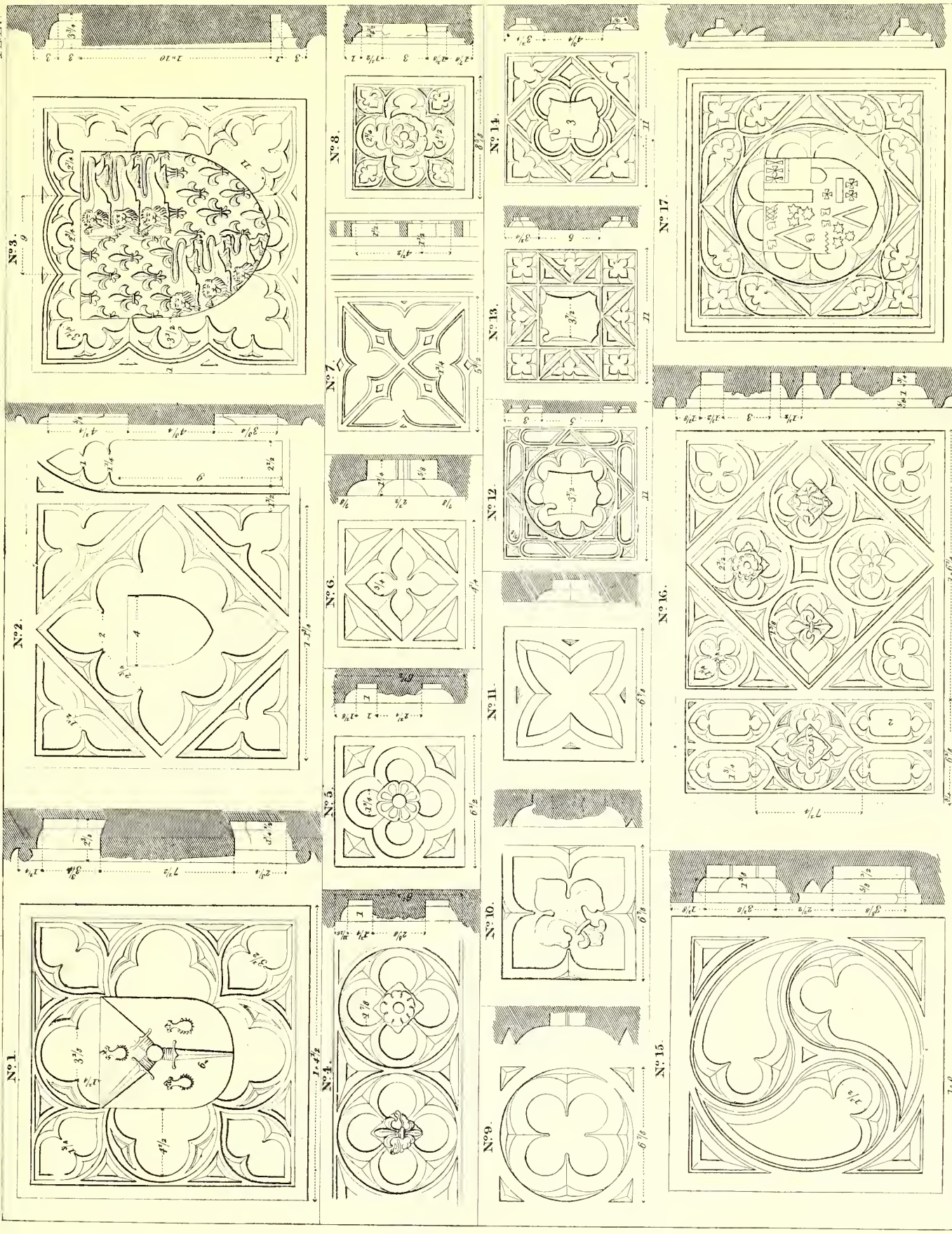
Front in St. Mary's Church, Lincoln.



A. Pugin, Architect, del.

R. D. Wood, sculp.

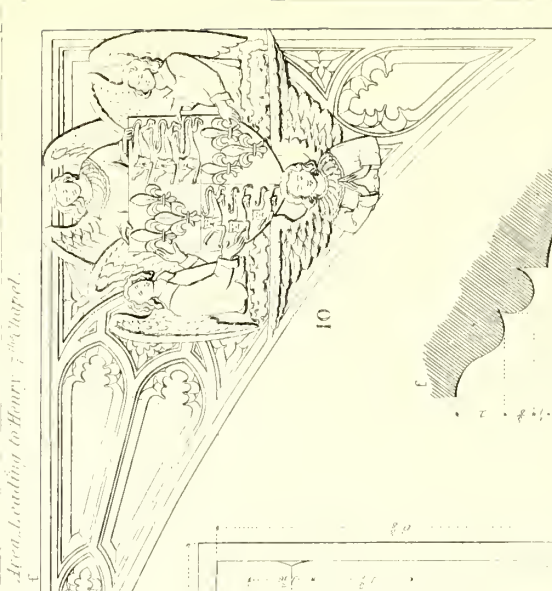
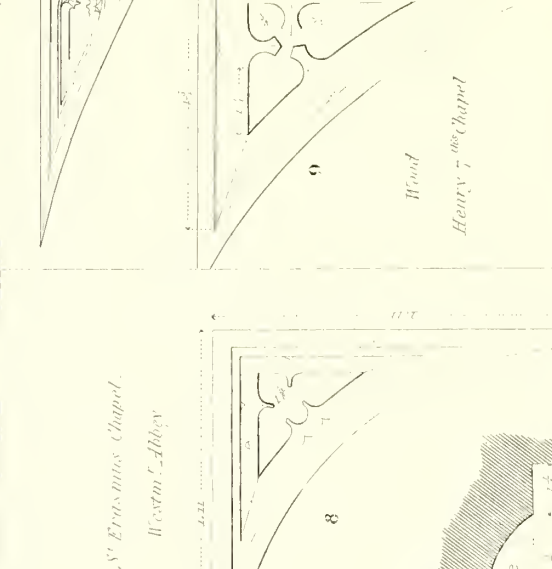
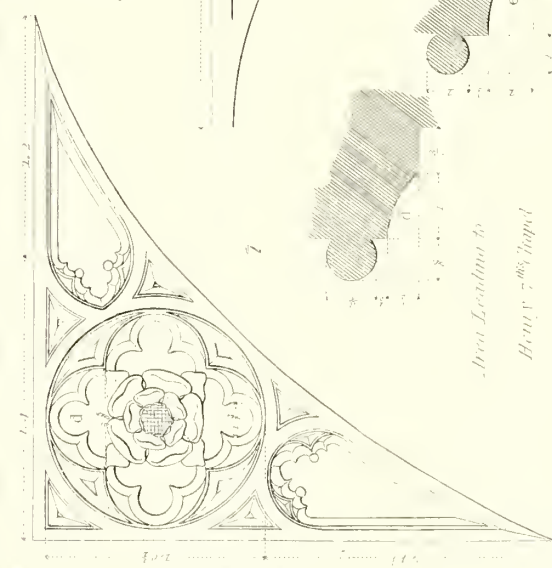
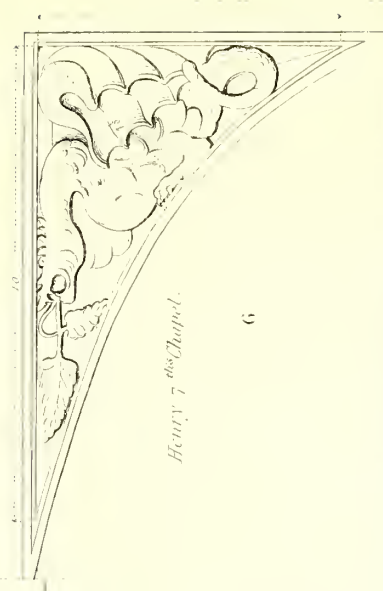
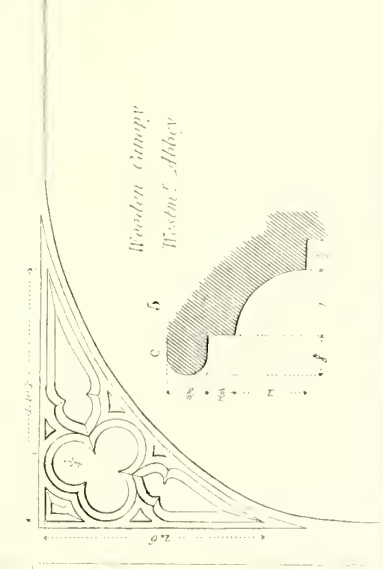
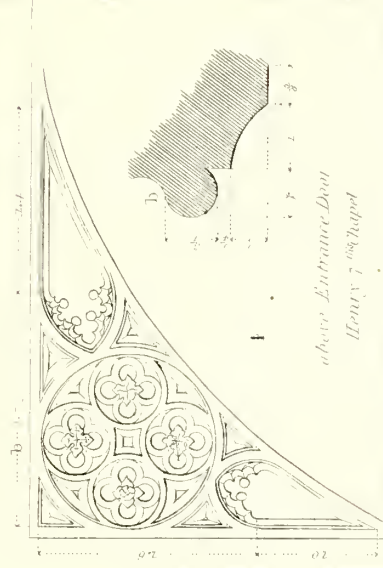
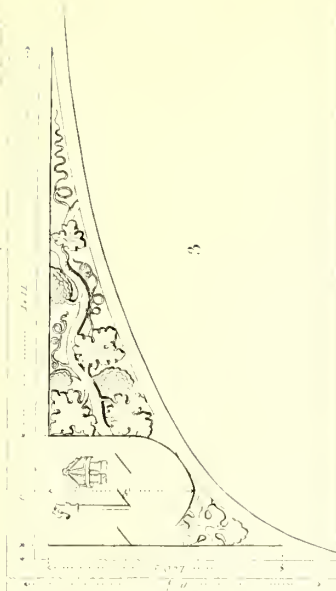
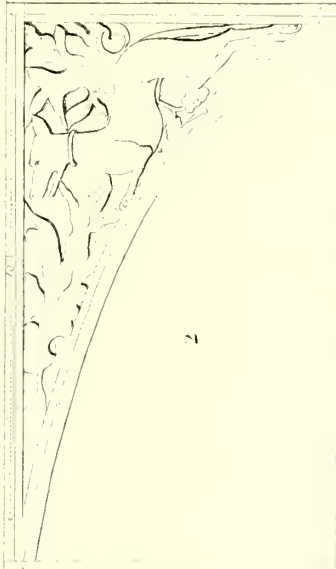
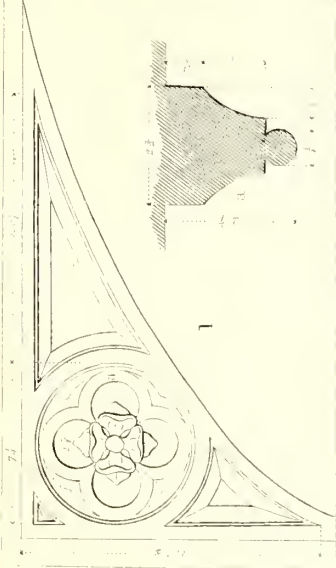
Lincoln Cathedral, Choir Screen with Door, Niche, &c.

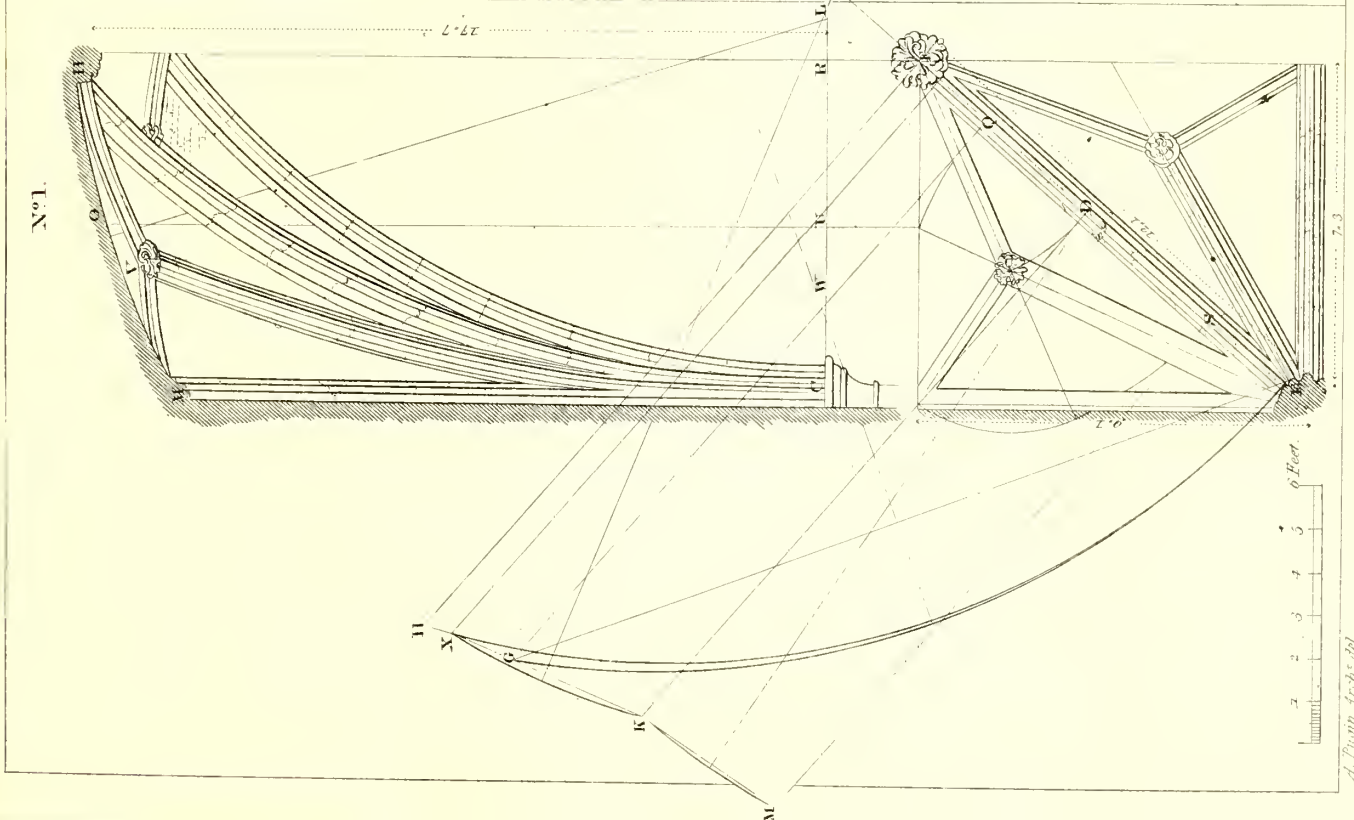
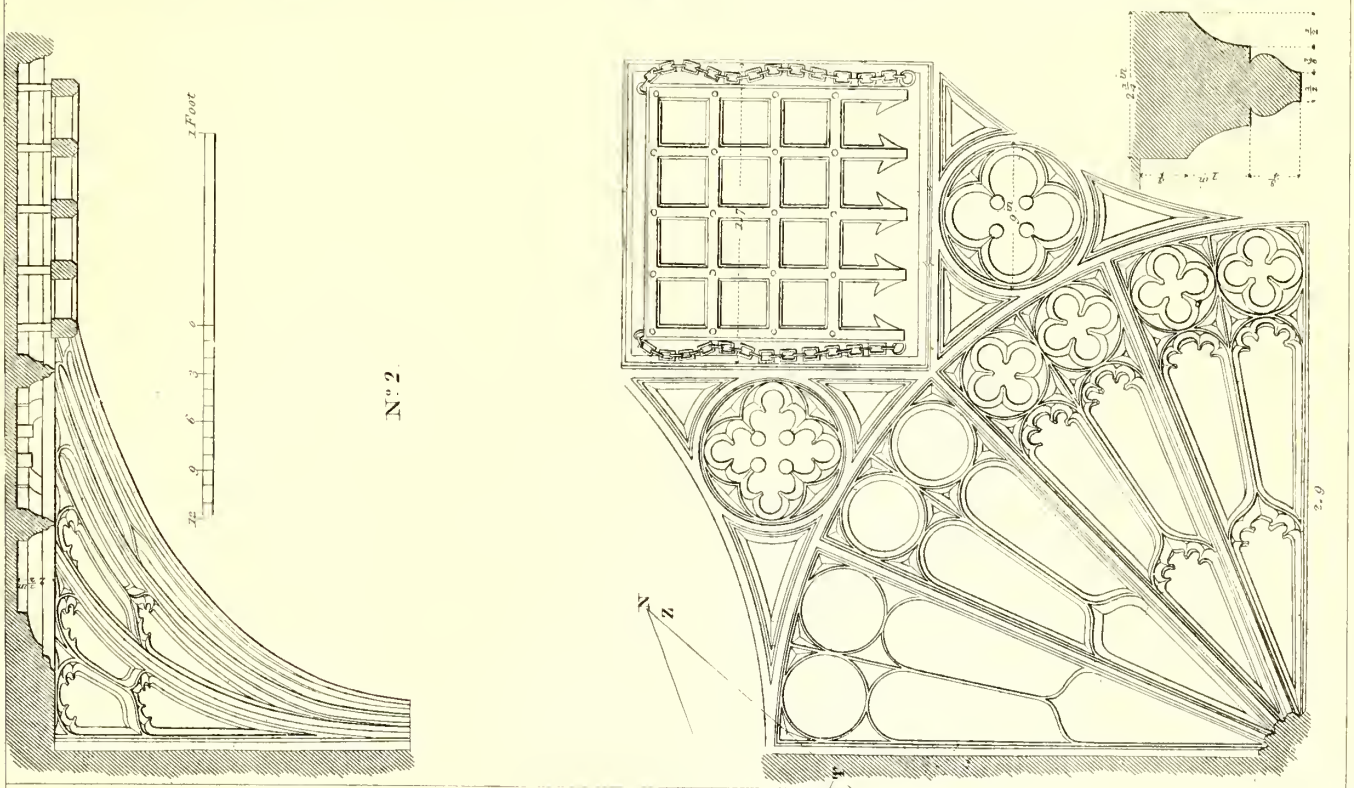
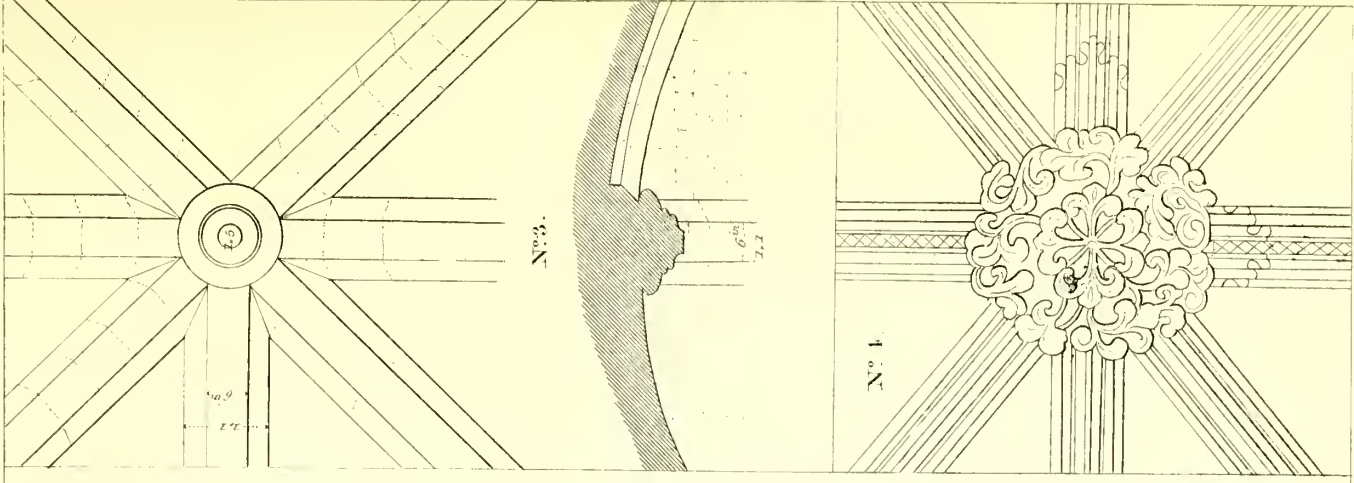


E. Turrell sculp.

Variety of Panels.

A. Fourn. Archit. del.

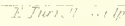




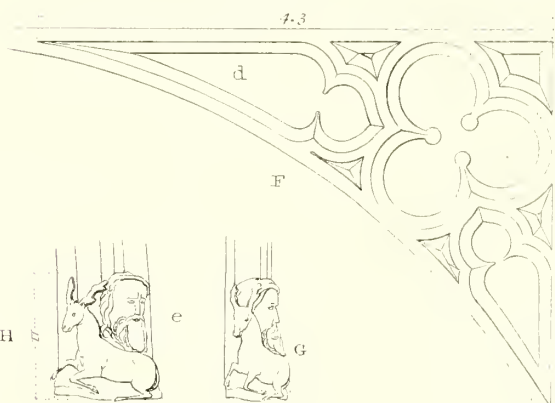
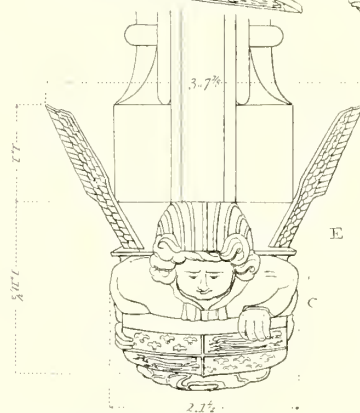
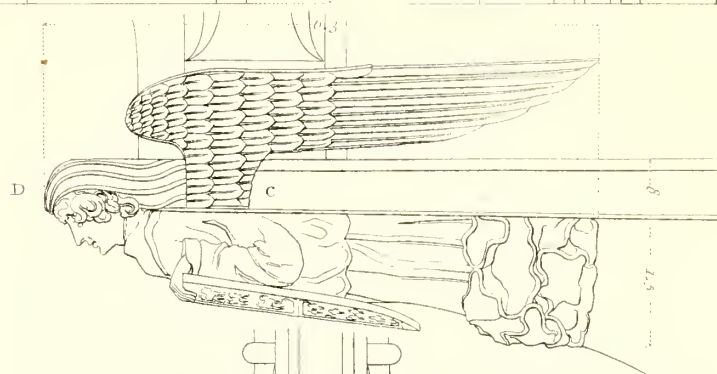
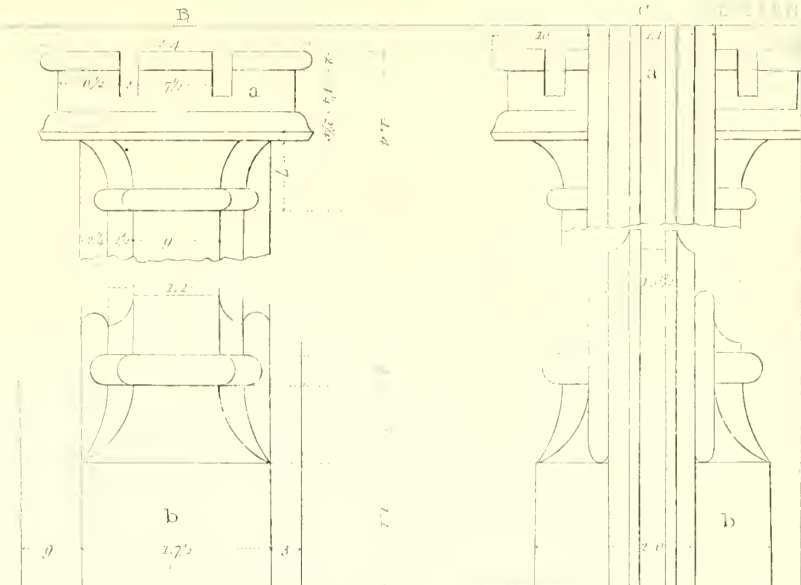
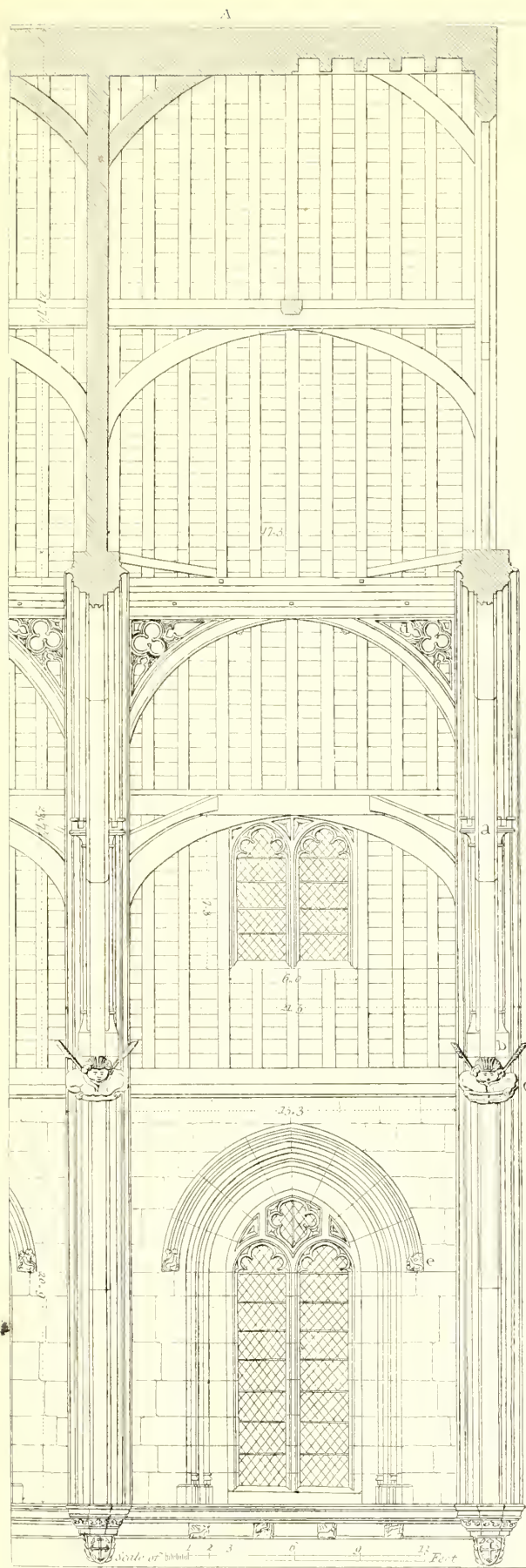
A Pugin Arch.^{te} del

E. Turrell sculp.

Buttrefs to Bl^l Fleming's Chapel, - Lincoln

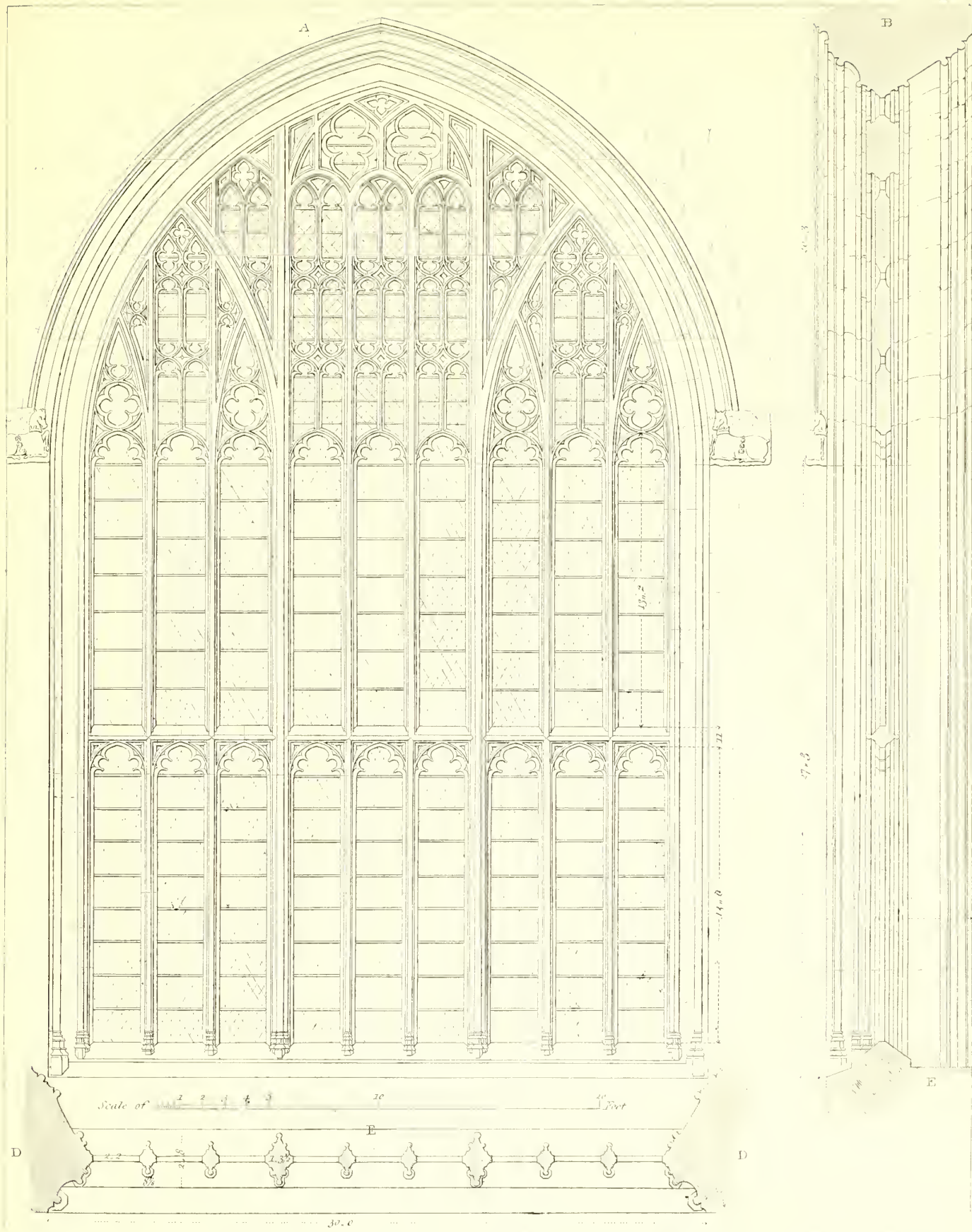


32.



J. Papin Architect. del.

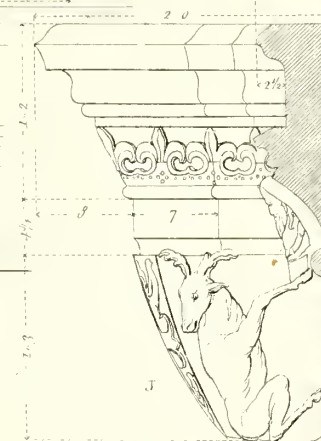
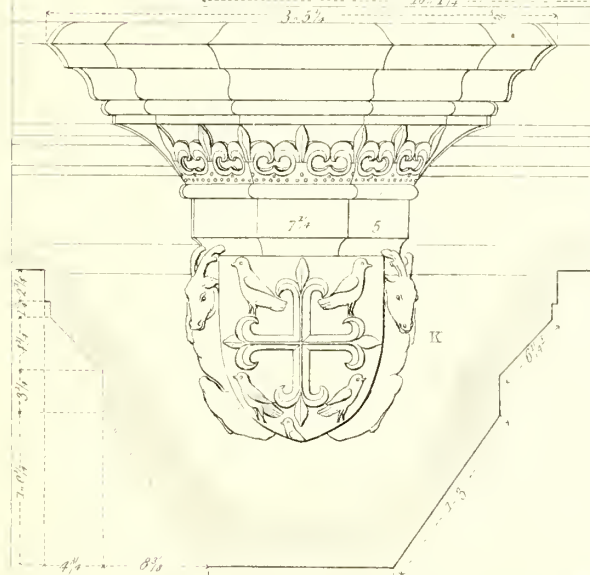
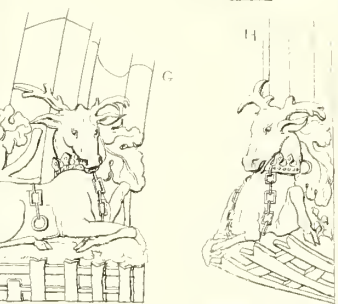
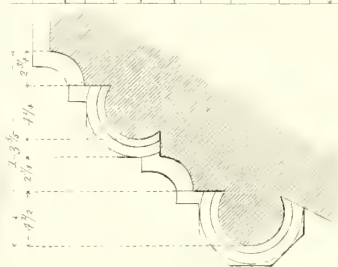
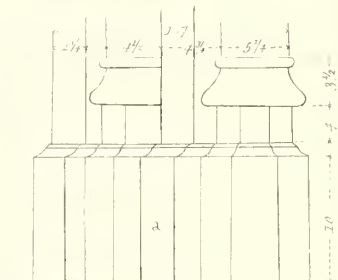
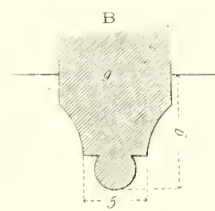
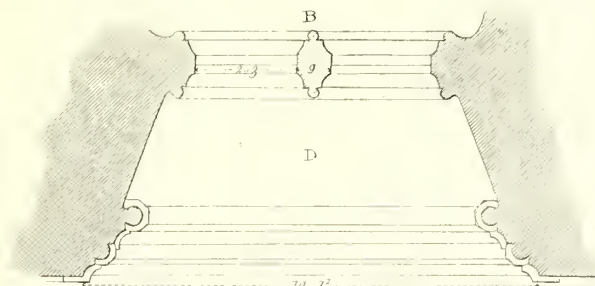
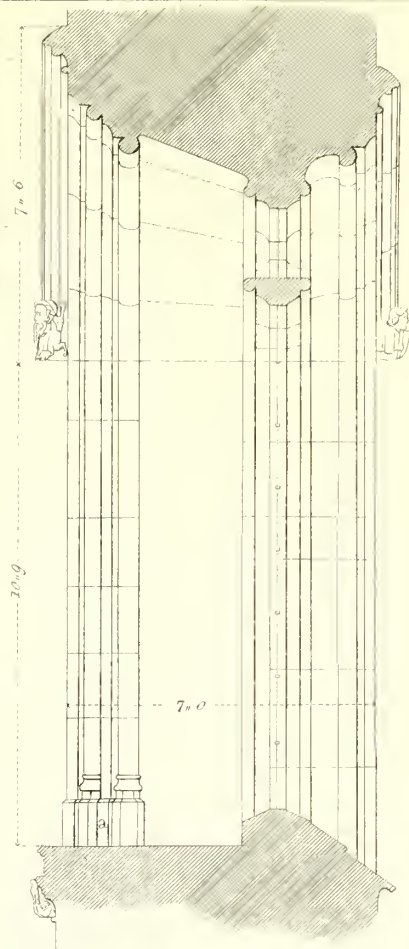
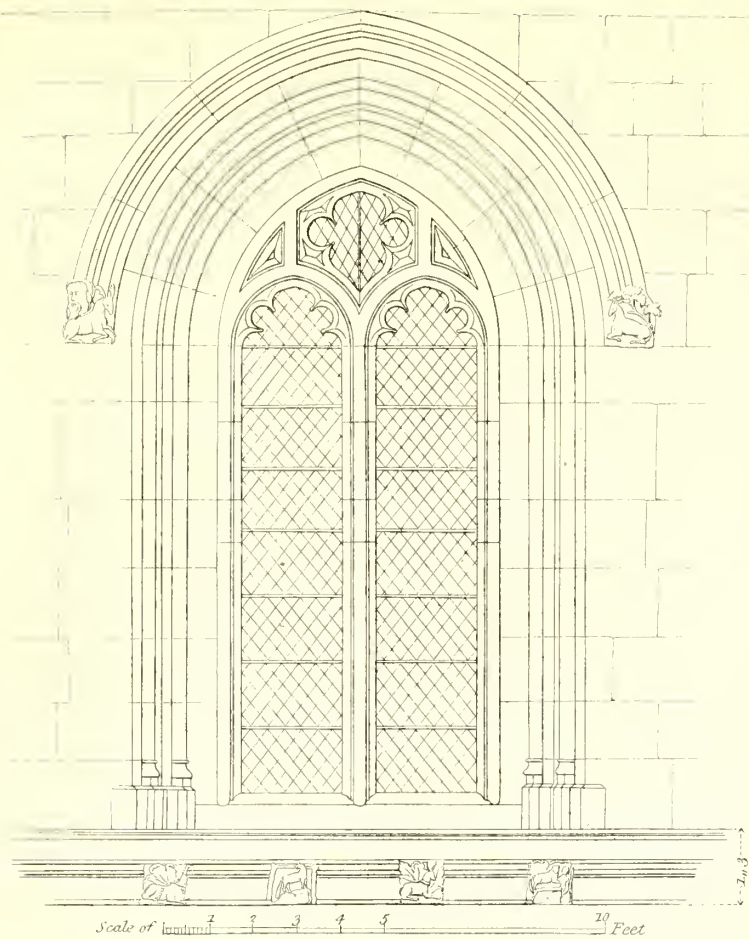
Westminster Hall, One compartment of Roof with parts at large

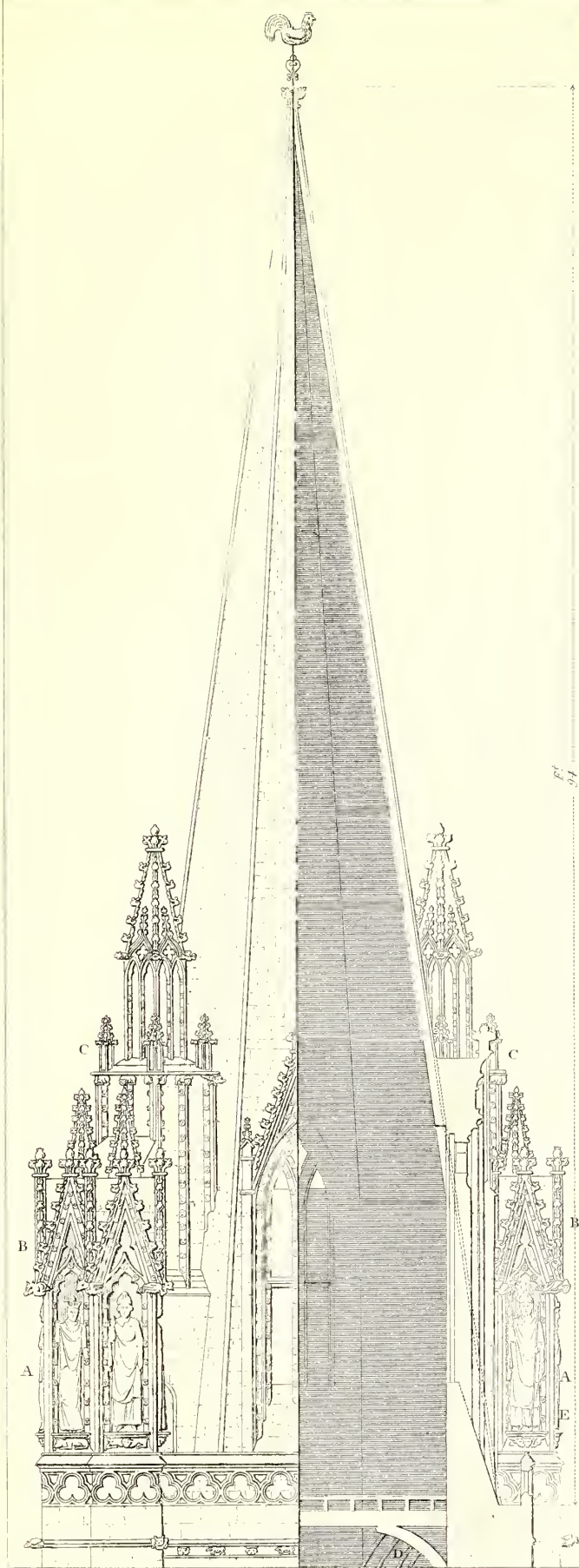


A. Pugin Architect del.

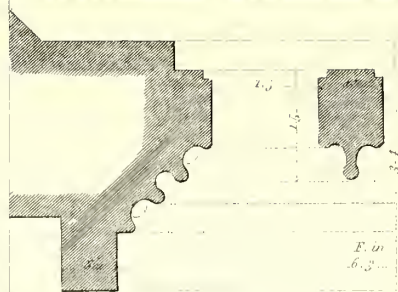
Westminster Hall, London, South Window

E. in coll. 1849

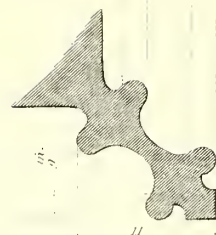




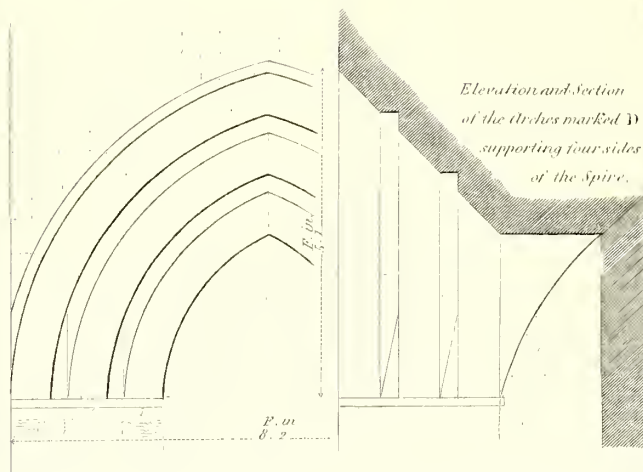
Plan of Window



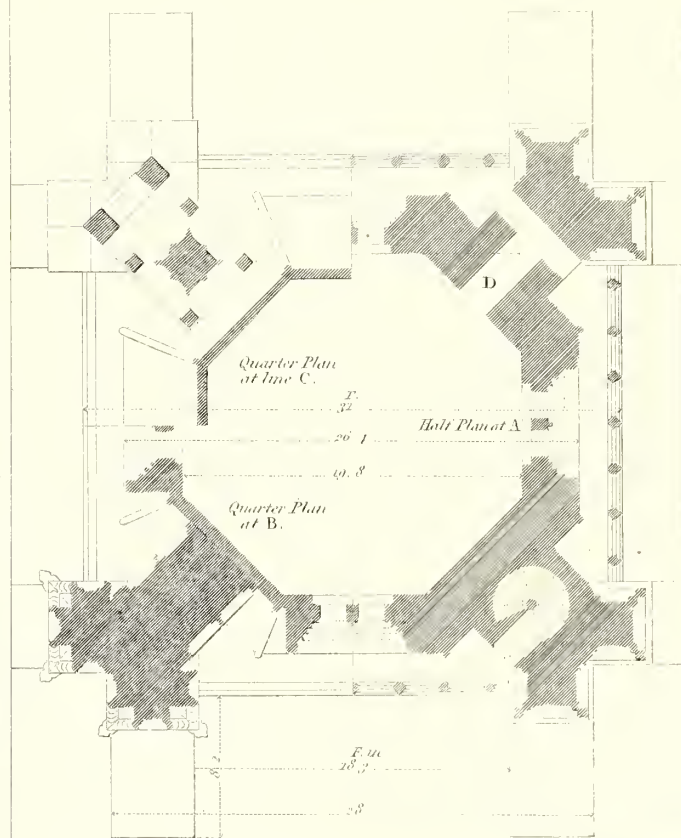
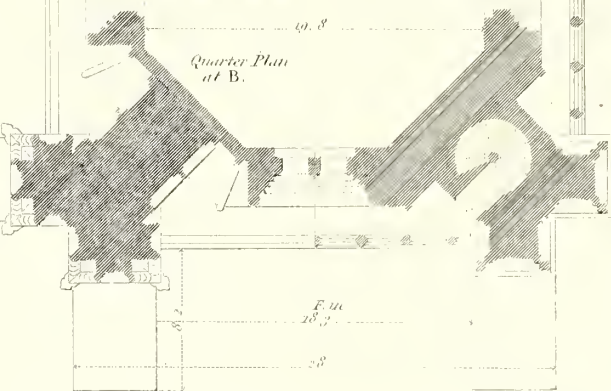
Plan of Mouldings at E.



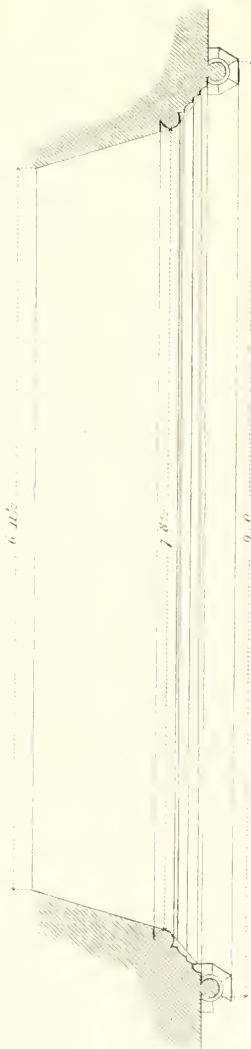
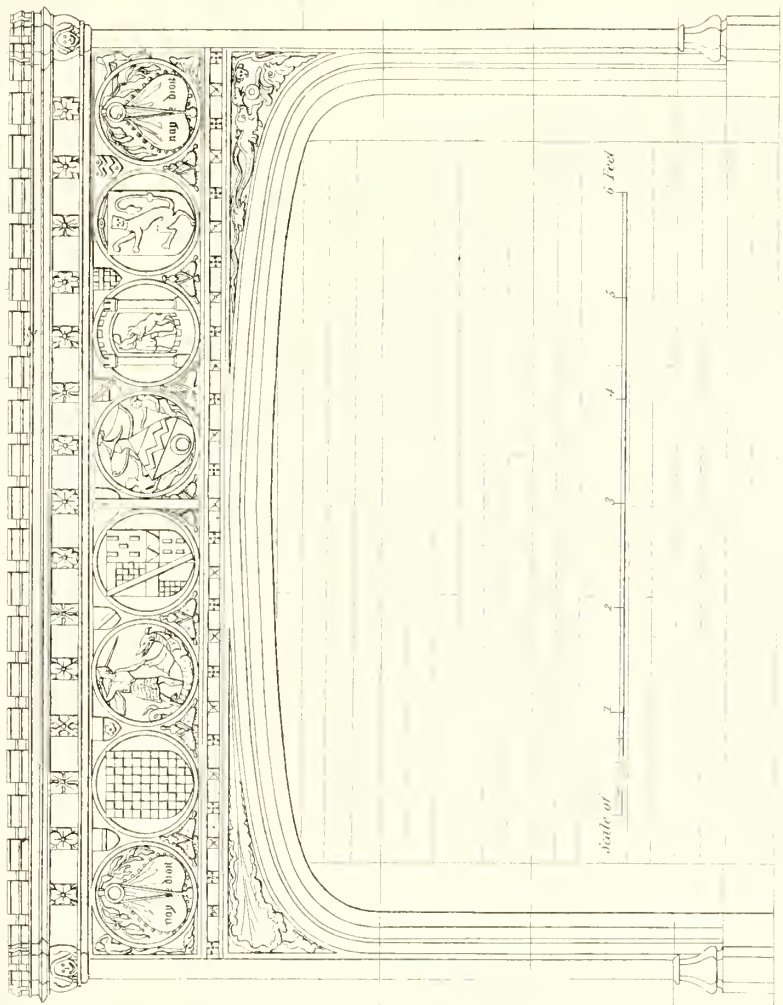
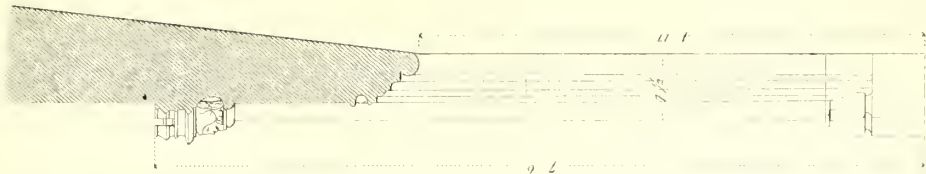
*Elevation and Section
of the Arches marked 30
supporting four sides
of the Spire.*



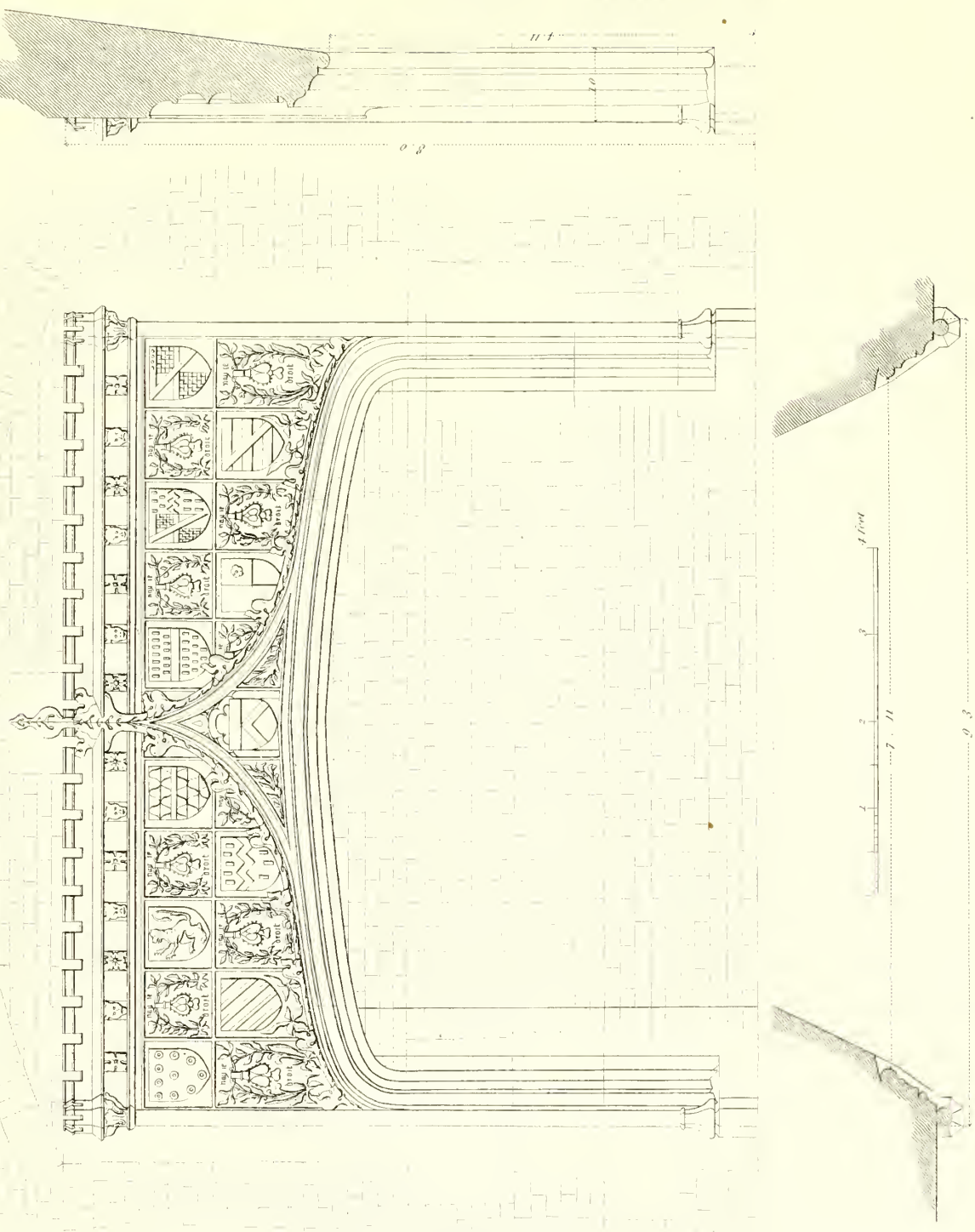
*Quarter Plan
at line C.*

Halt Plan at Δ 

Quarter Plan
at B.



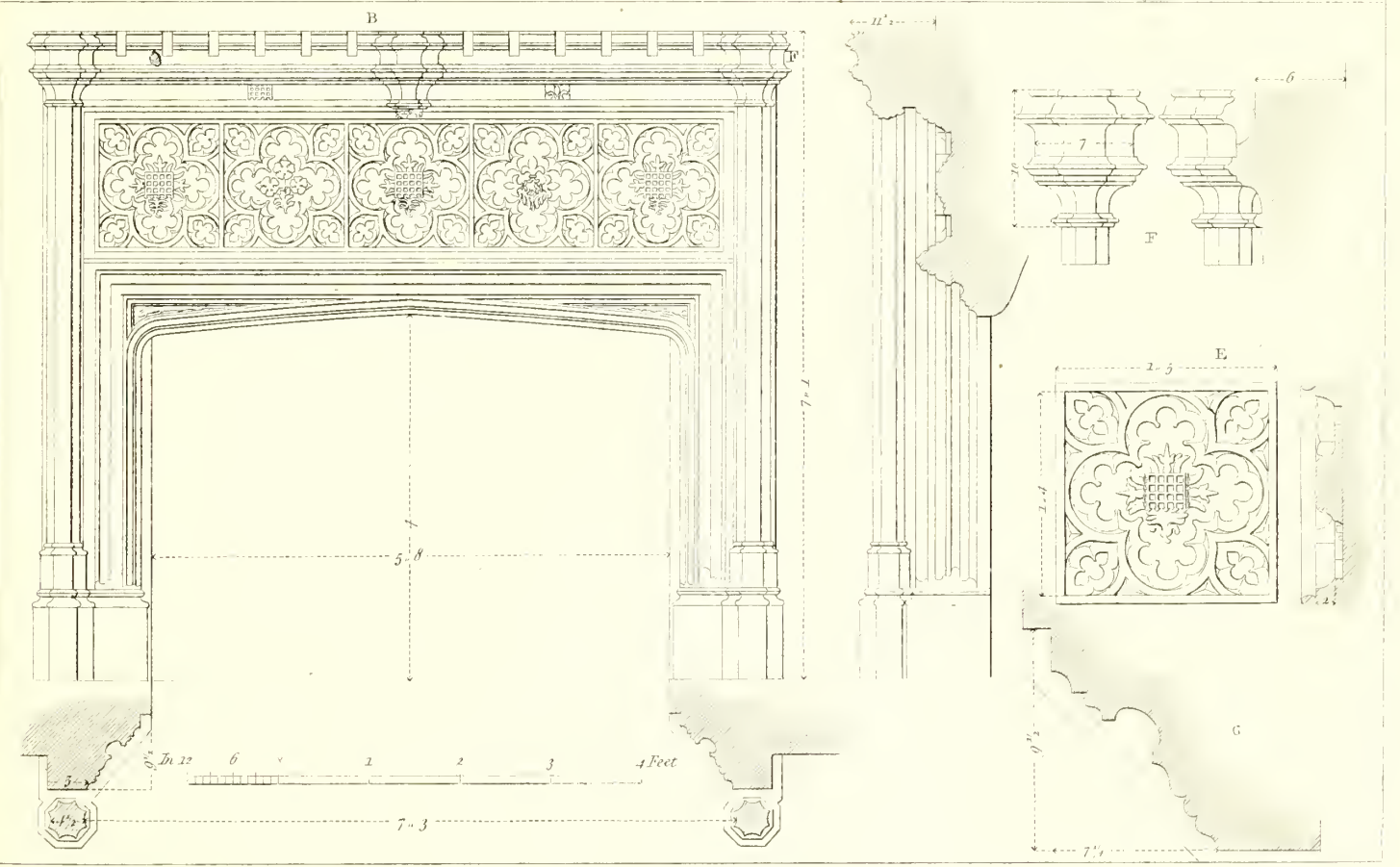
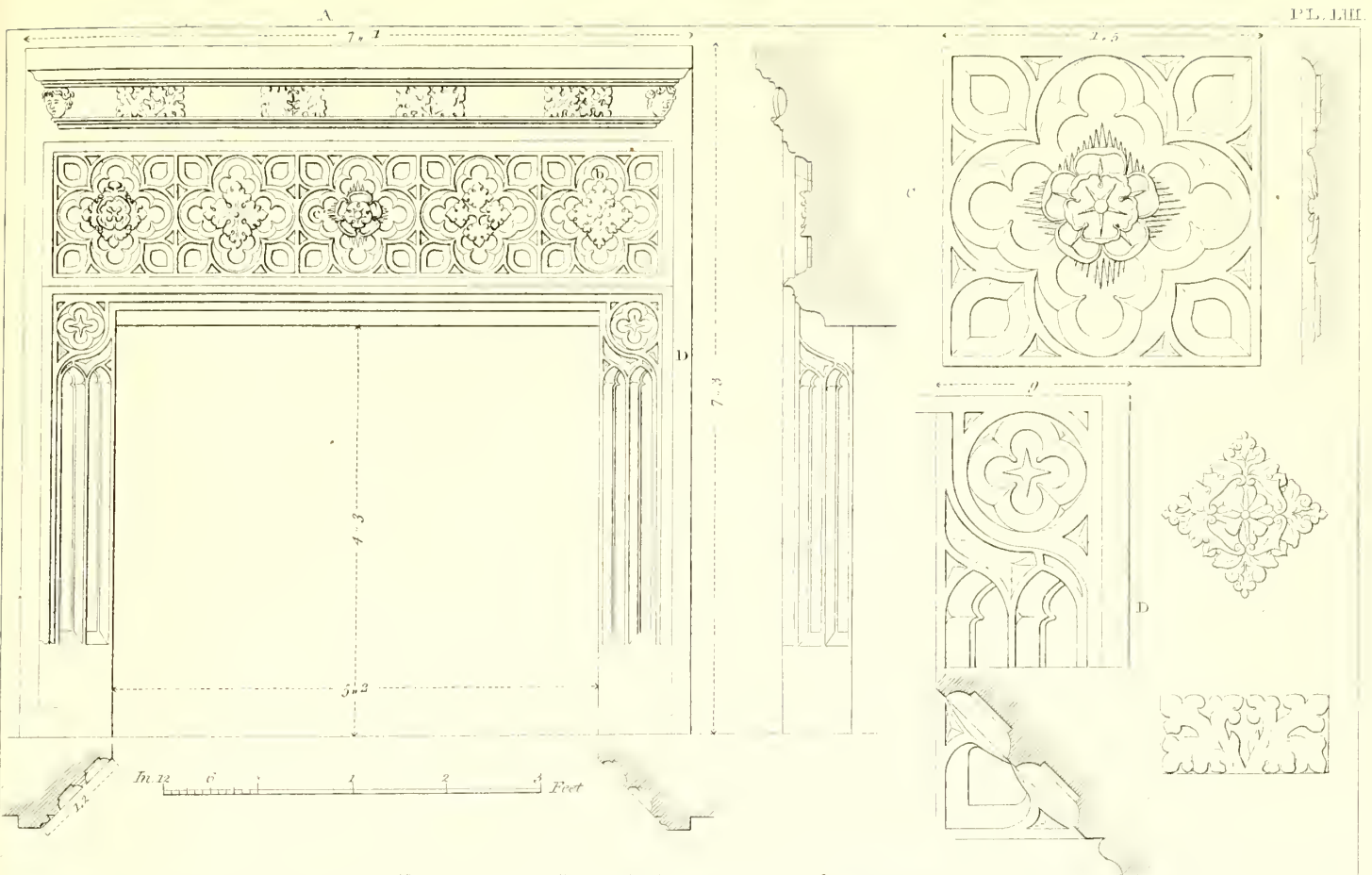
Bathurst Castle, Lincolnshire, from plan.



E. T. Ford, del.

J. W. P. Smith, sculp.

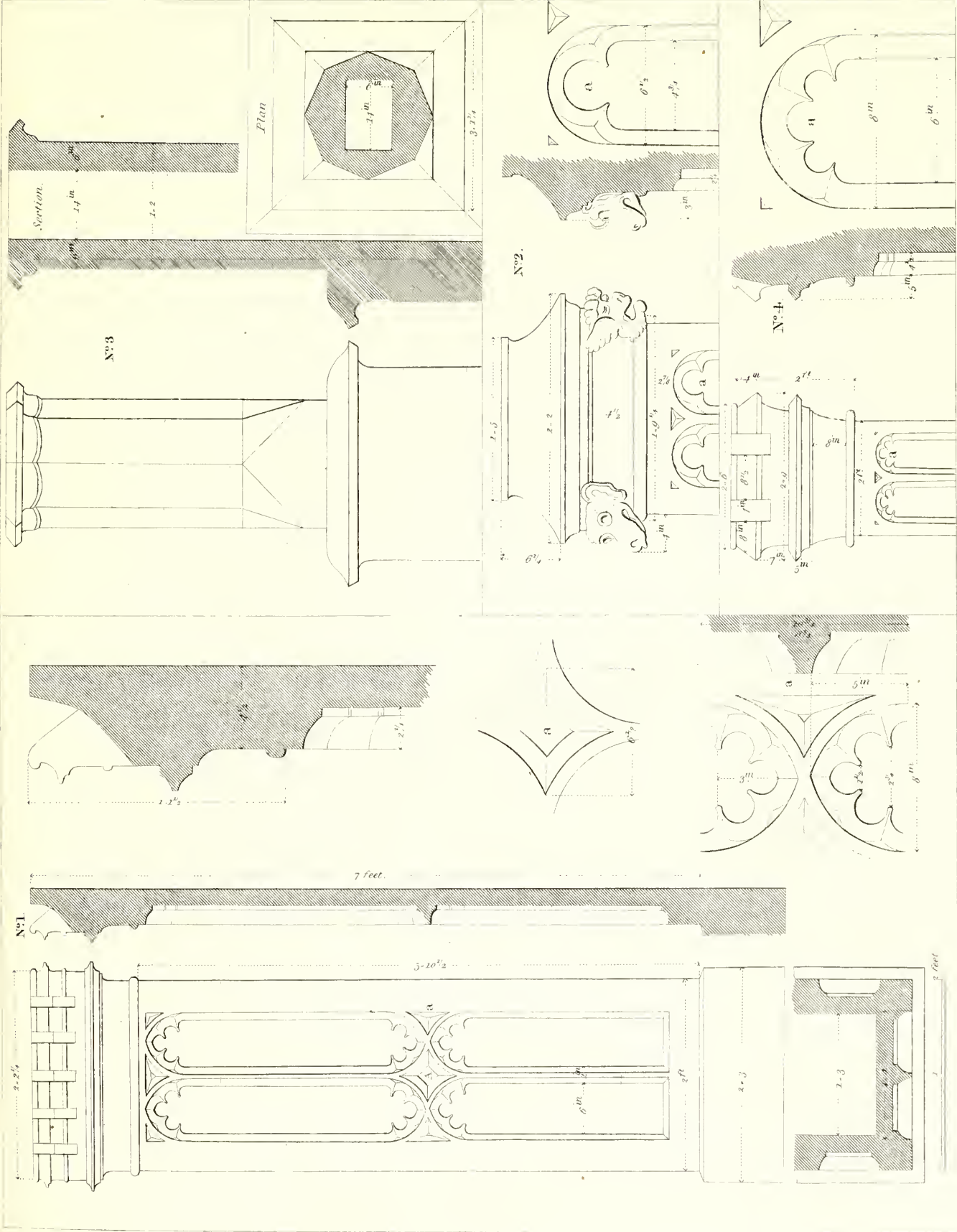
Fotherby Castle, Lincolnshire. Five place.



A. Pugin Architect 1837.

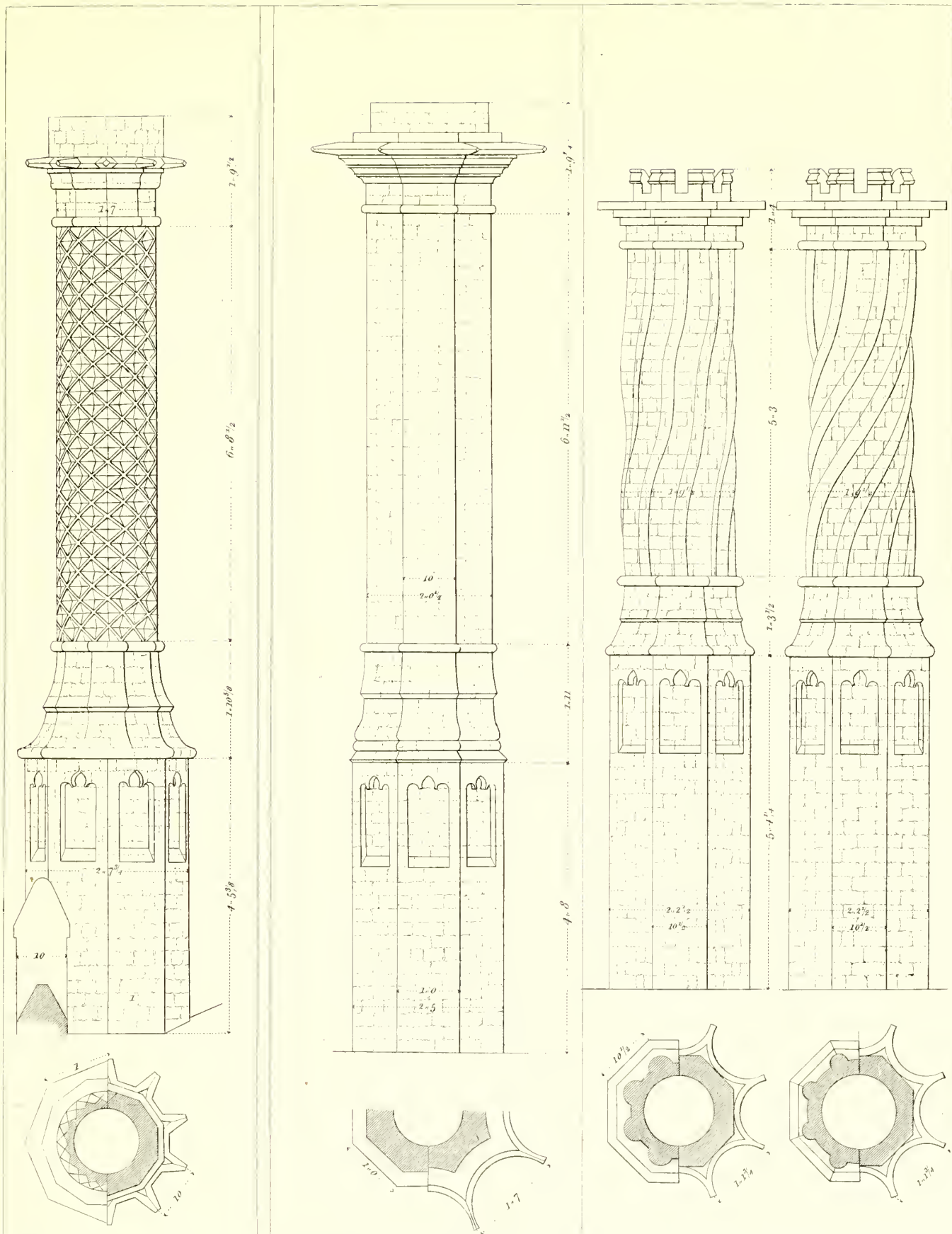
J. Threlkeld sculp.

Two Chimney pieces in Windsor Castle.



E. Turrel sculp.

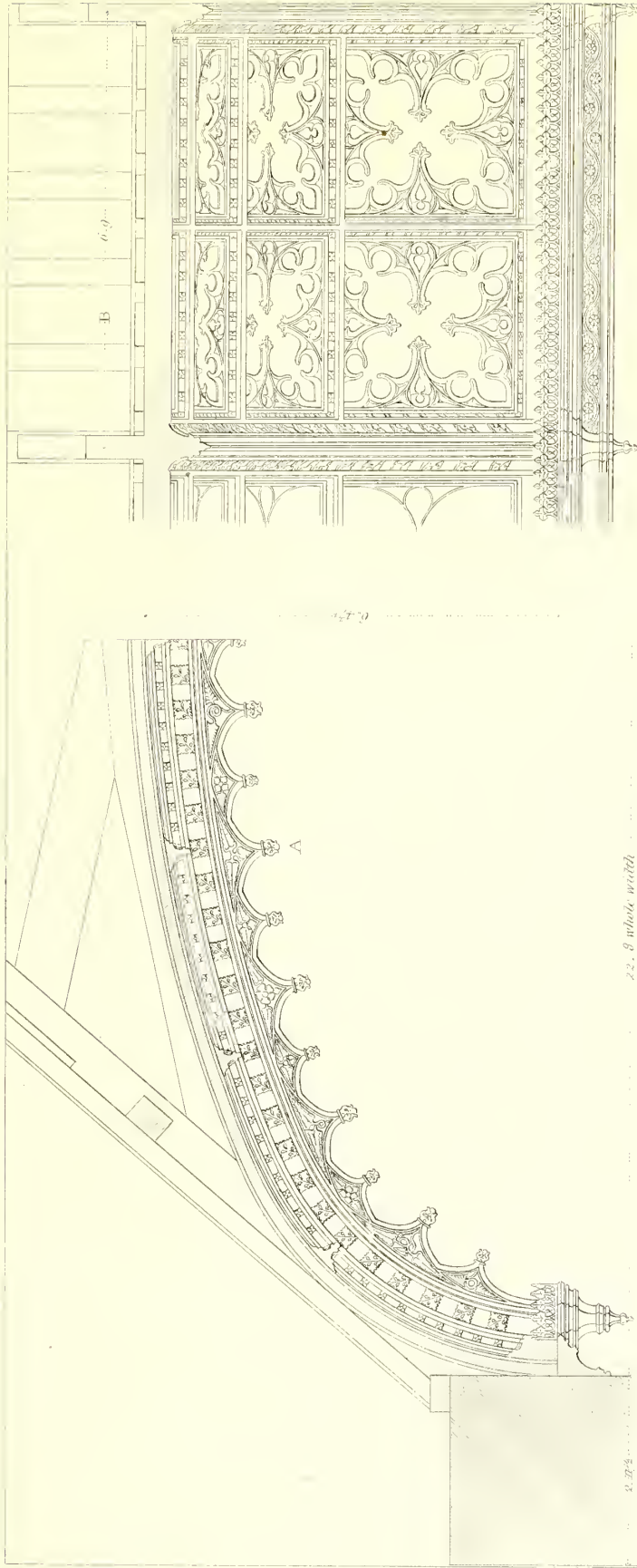
Chimney Shafts
 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.



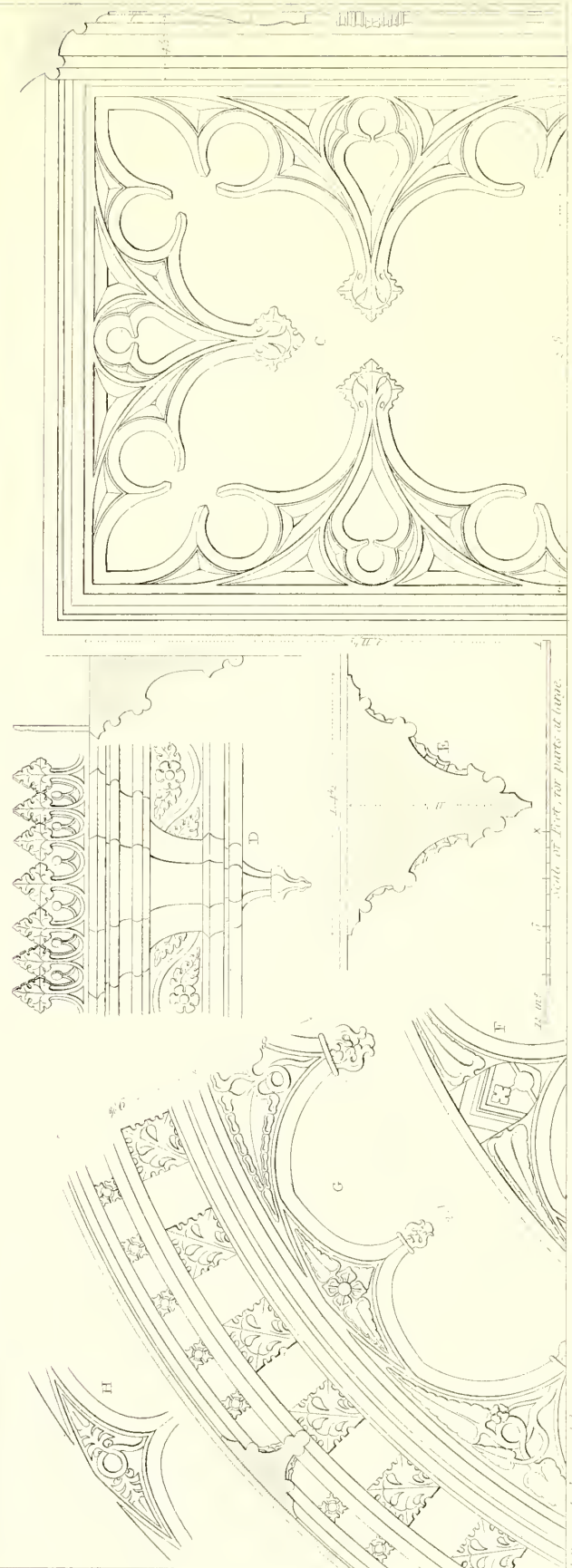
A.ugin Arch. del.

Chimney Shafts. — *Even College.*

E. Turrell sculp.

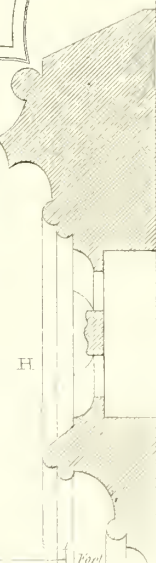
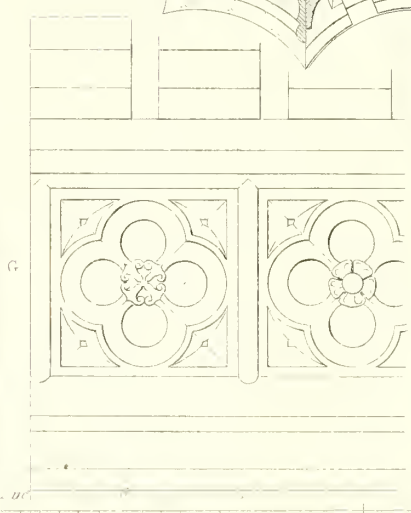
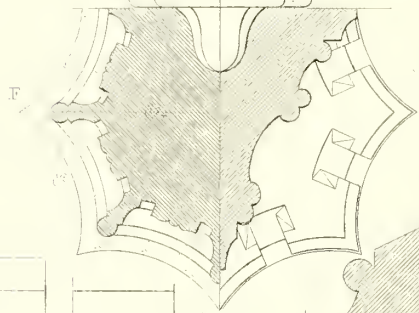
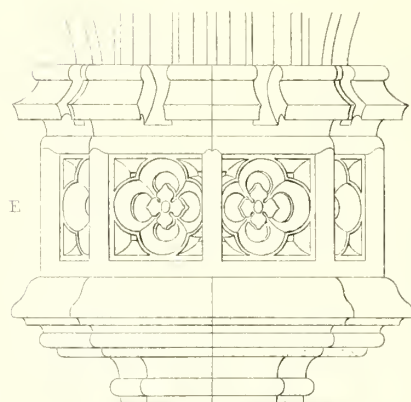
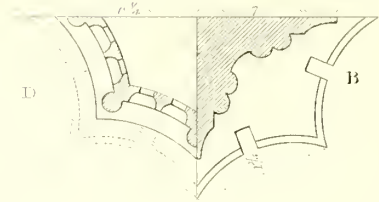
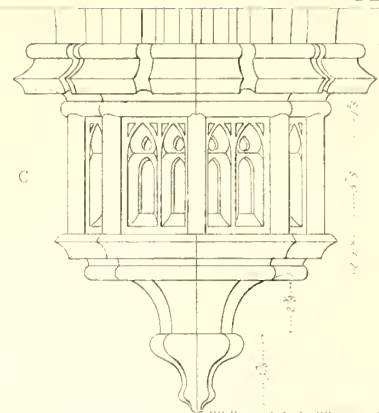
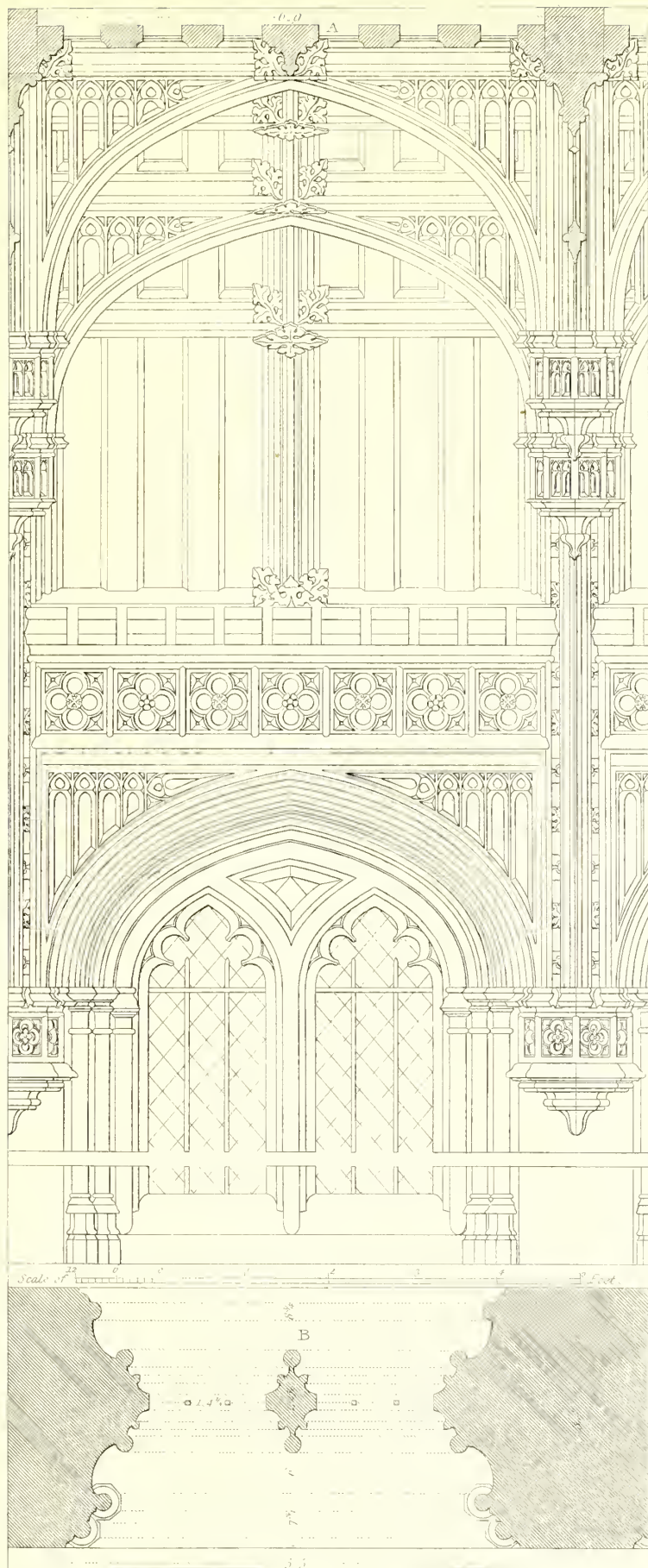


22. 8 whole width



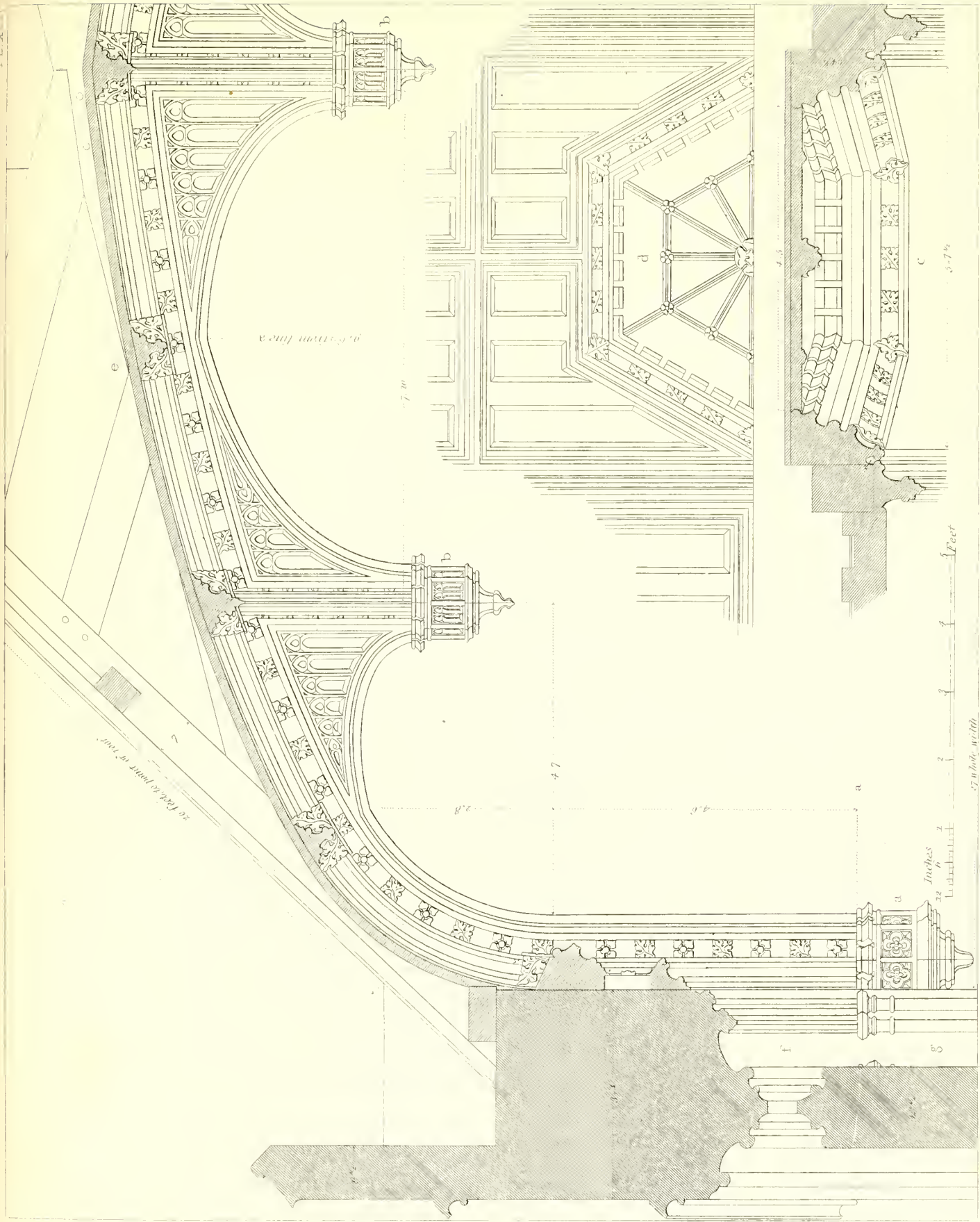
E. Tower

Crosby Hall, London — Details of Roof &c



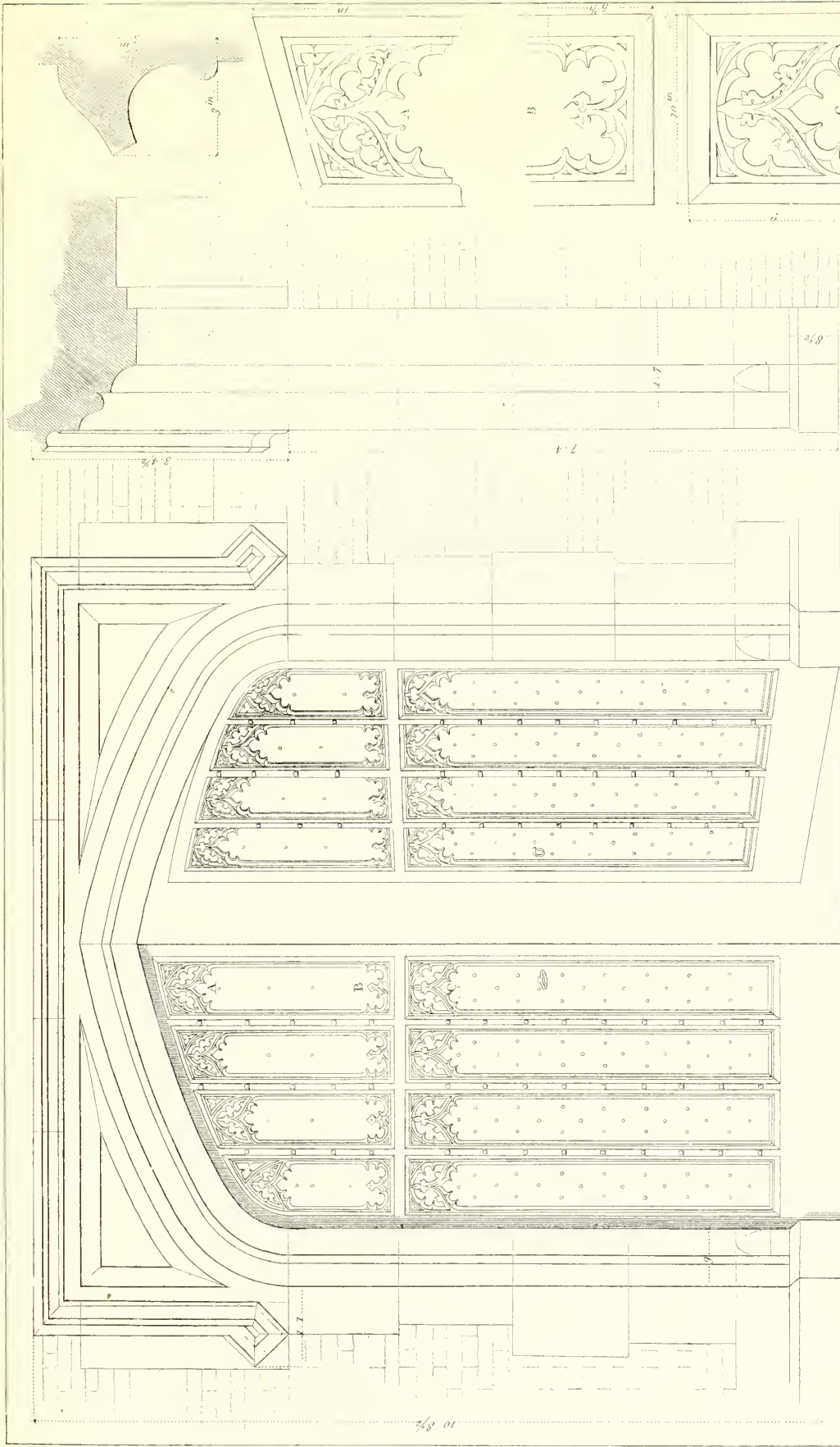
A. Payne Architect del.

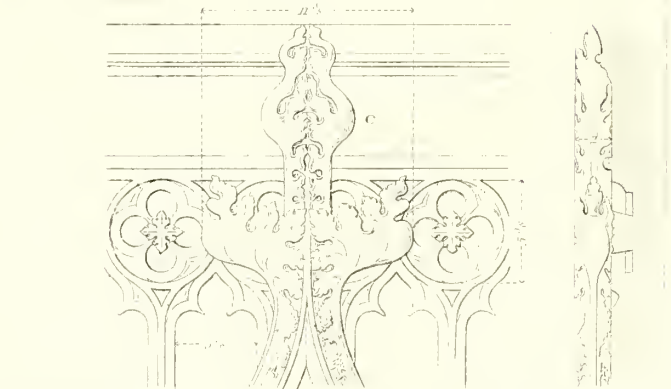
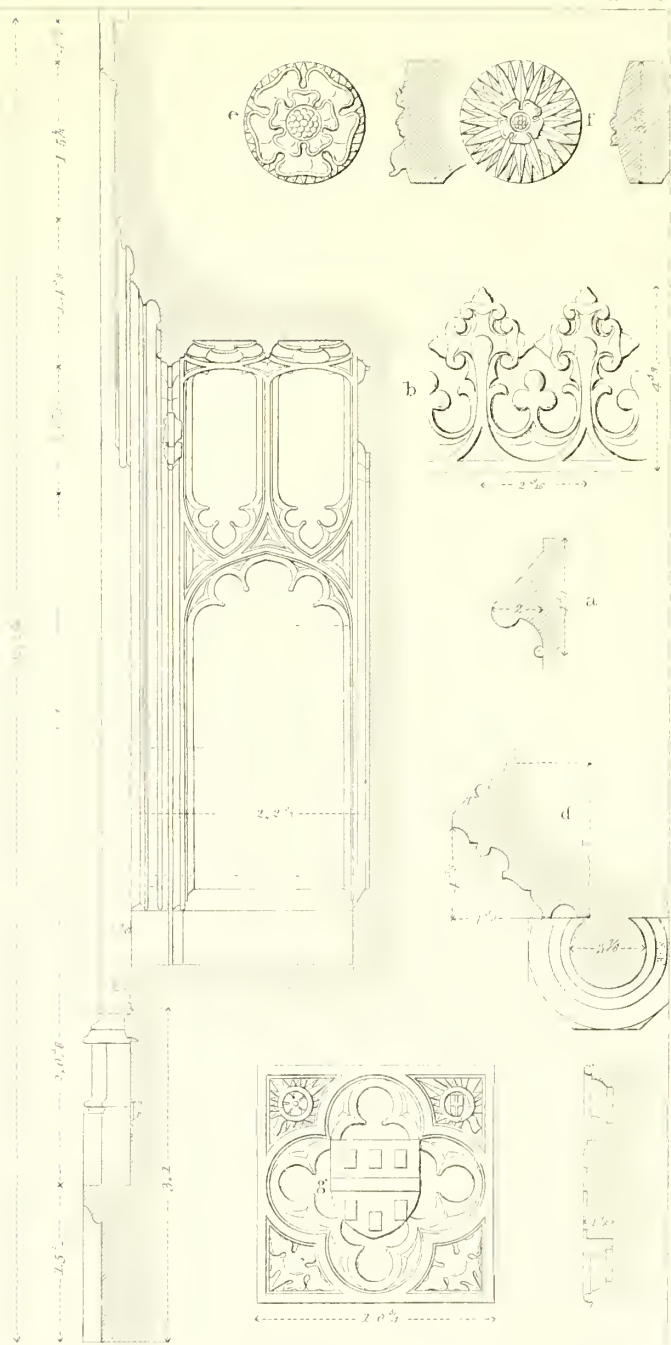
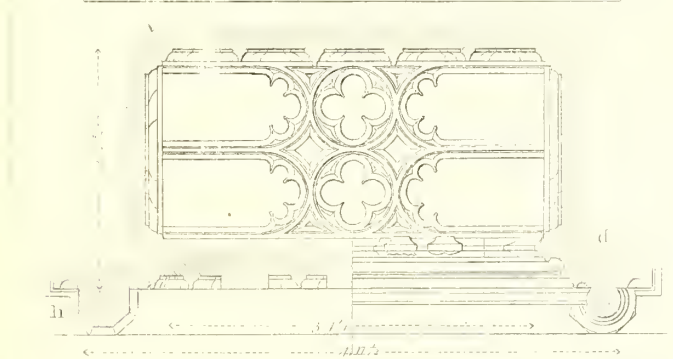
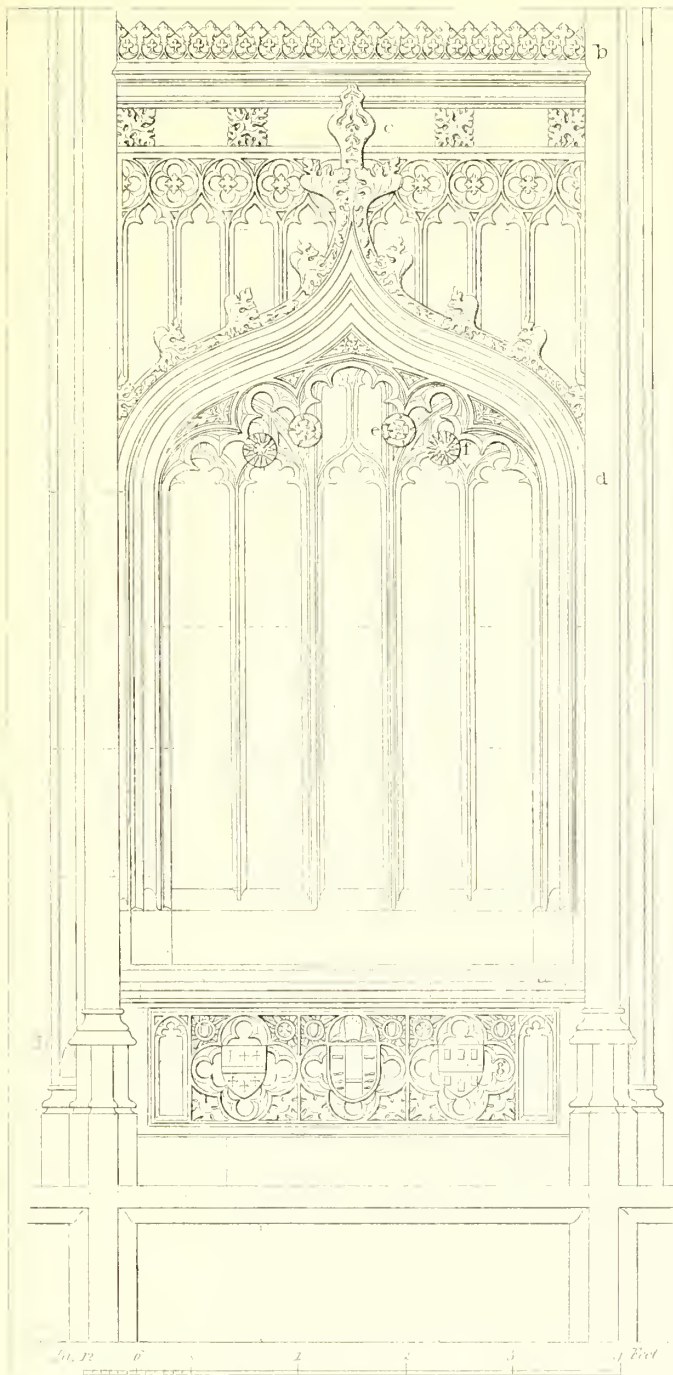
Crosby Hall, London. - part of Roof & Window with Details



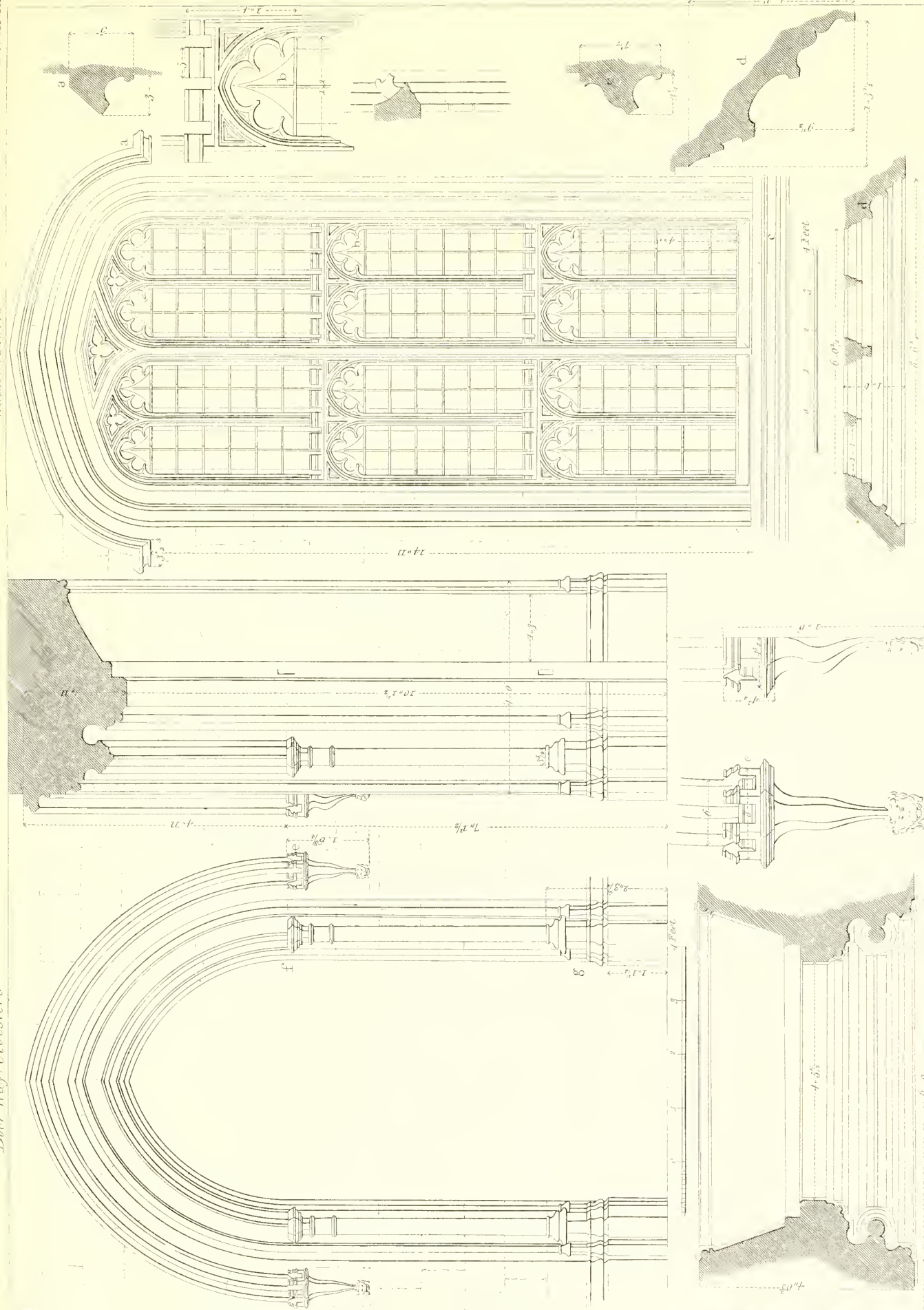
Crosby Hall, London. Part of Roof. Lanthorn &c.



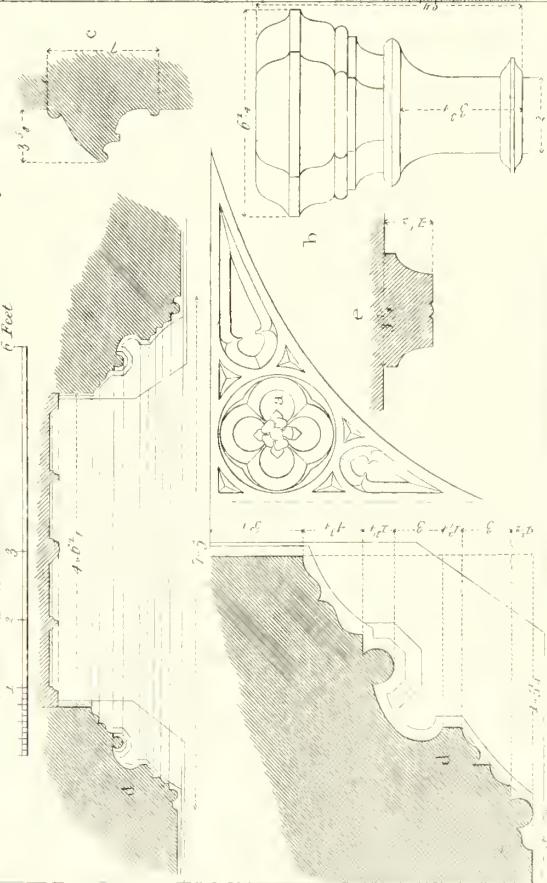
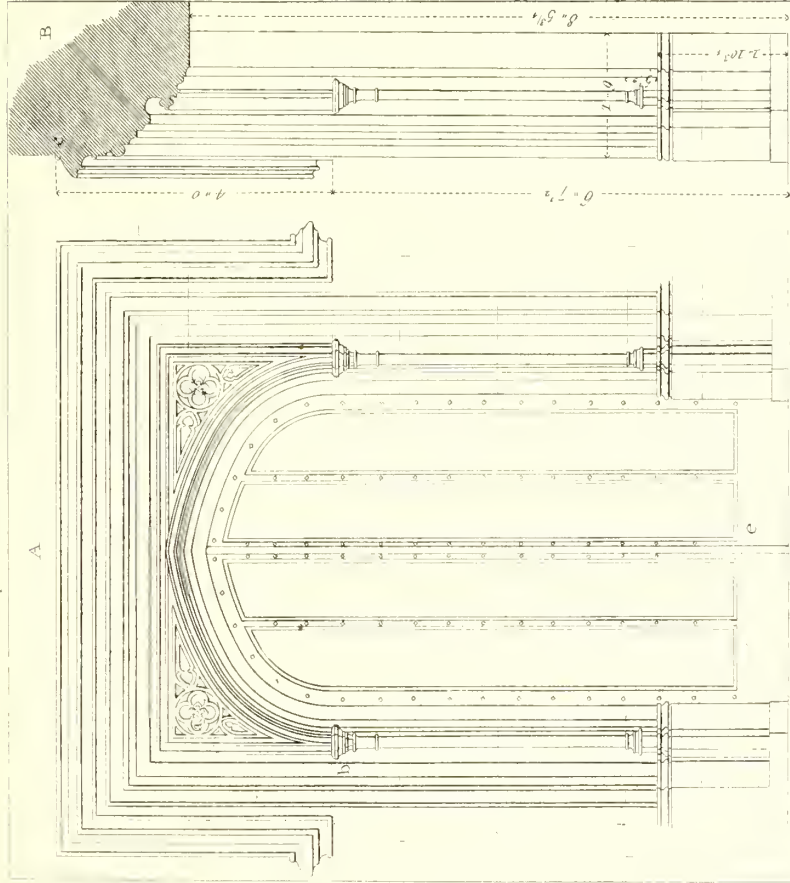




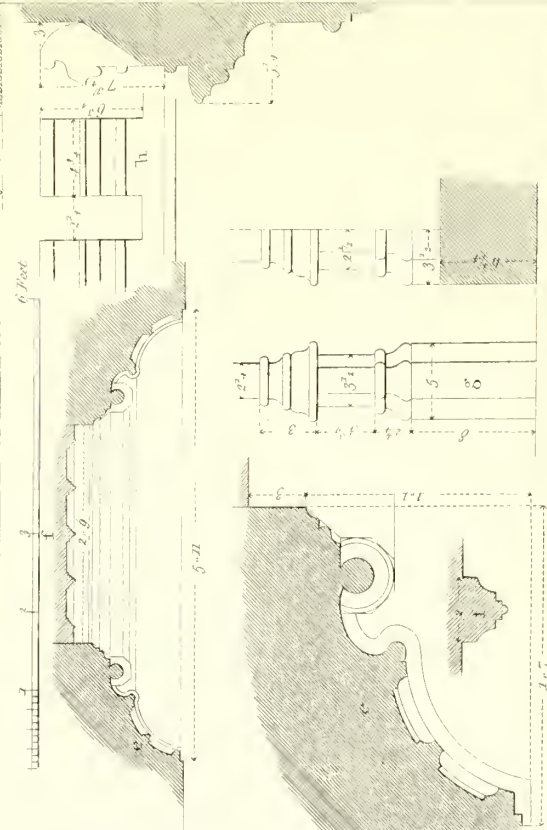
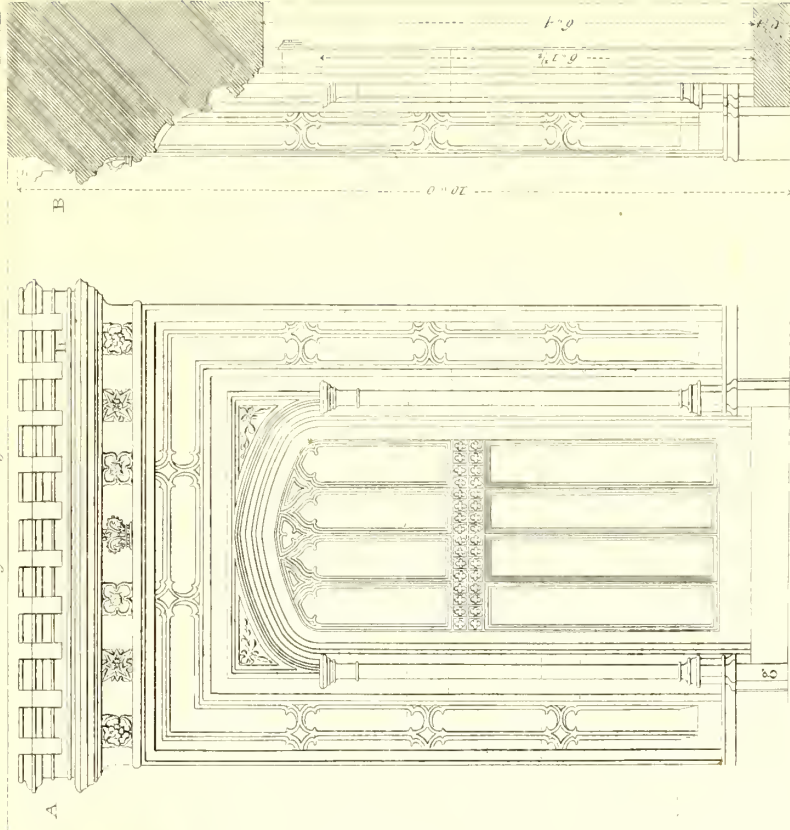
St. Georges Chapel, Windsor. See to Bishop Beauchamp.



Door Way to Tomb House.

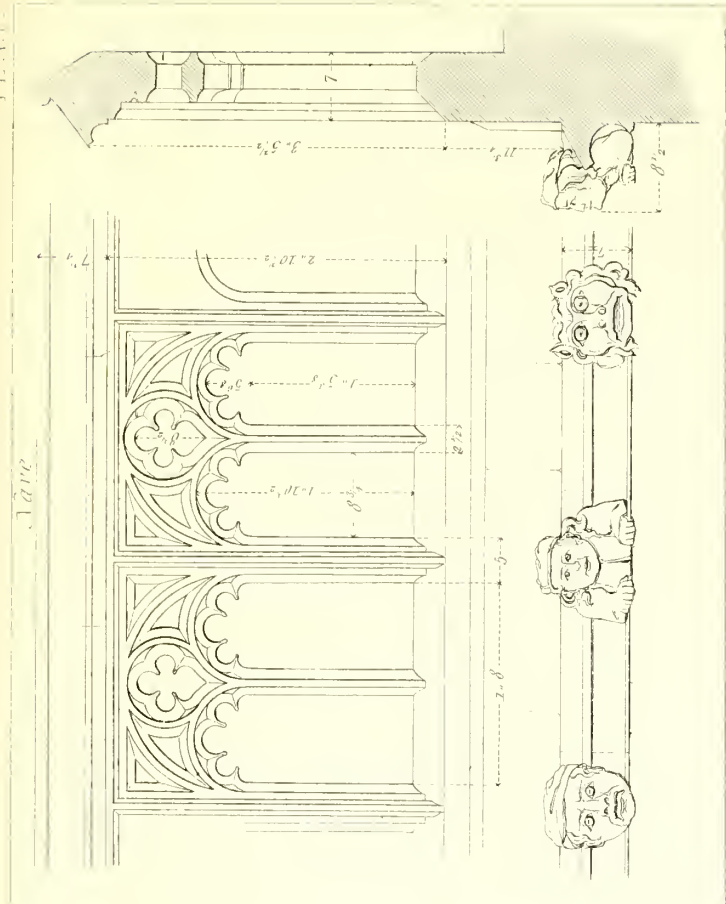
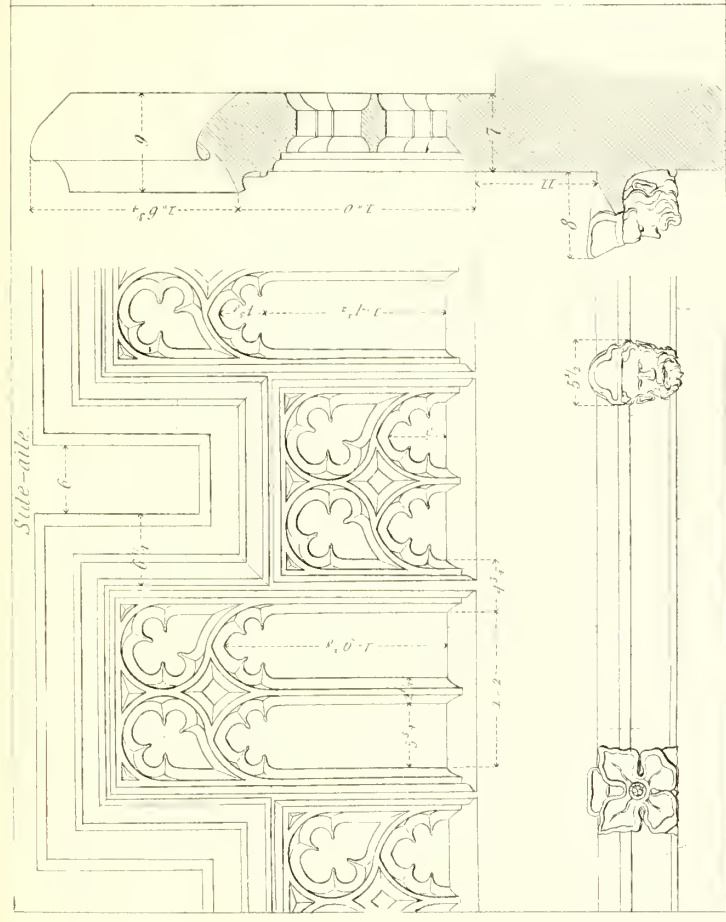


Door Way to Vestry.

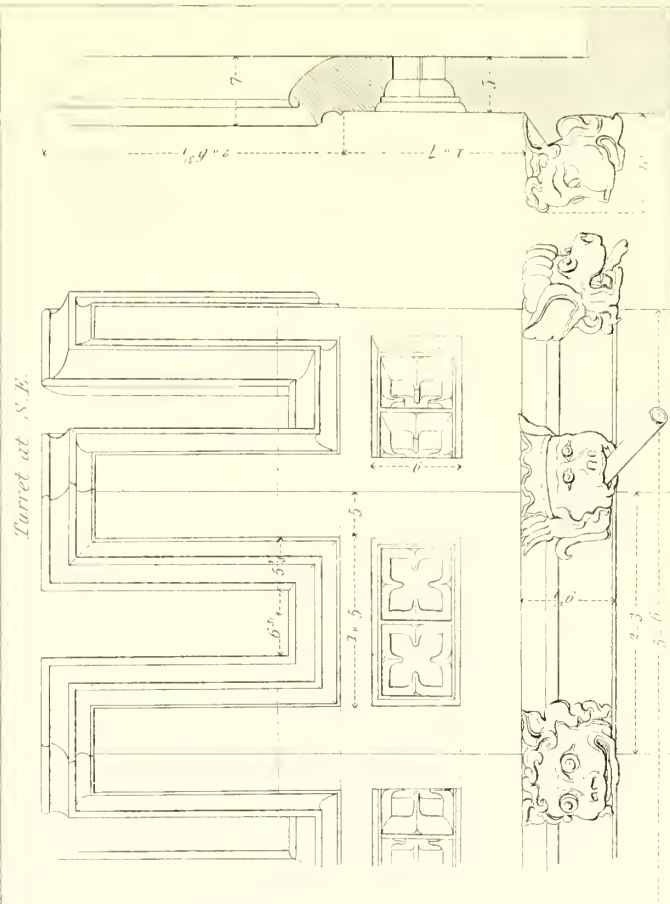
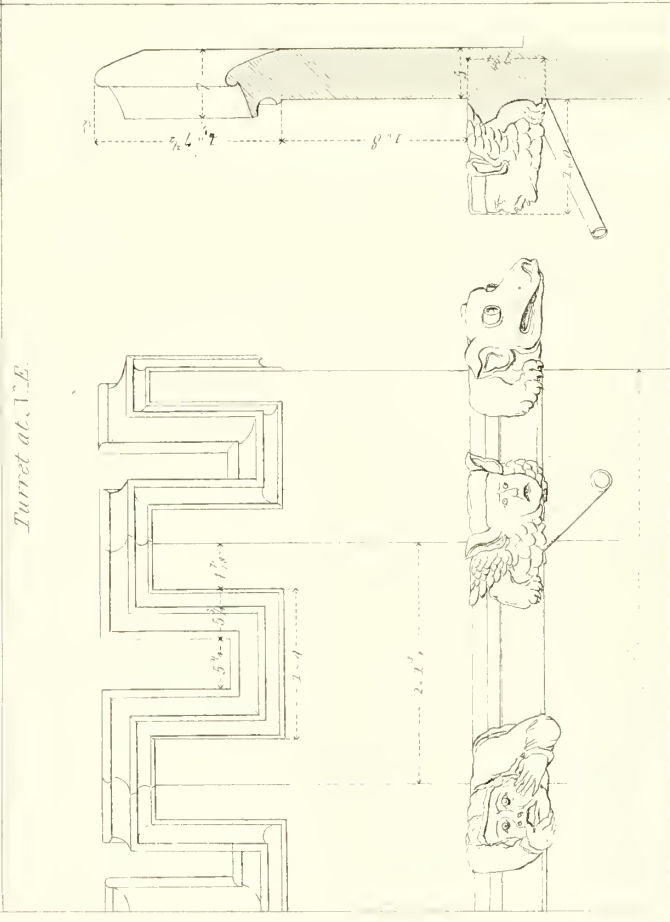


St. Georges Chapel, Windsor.

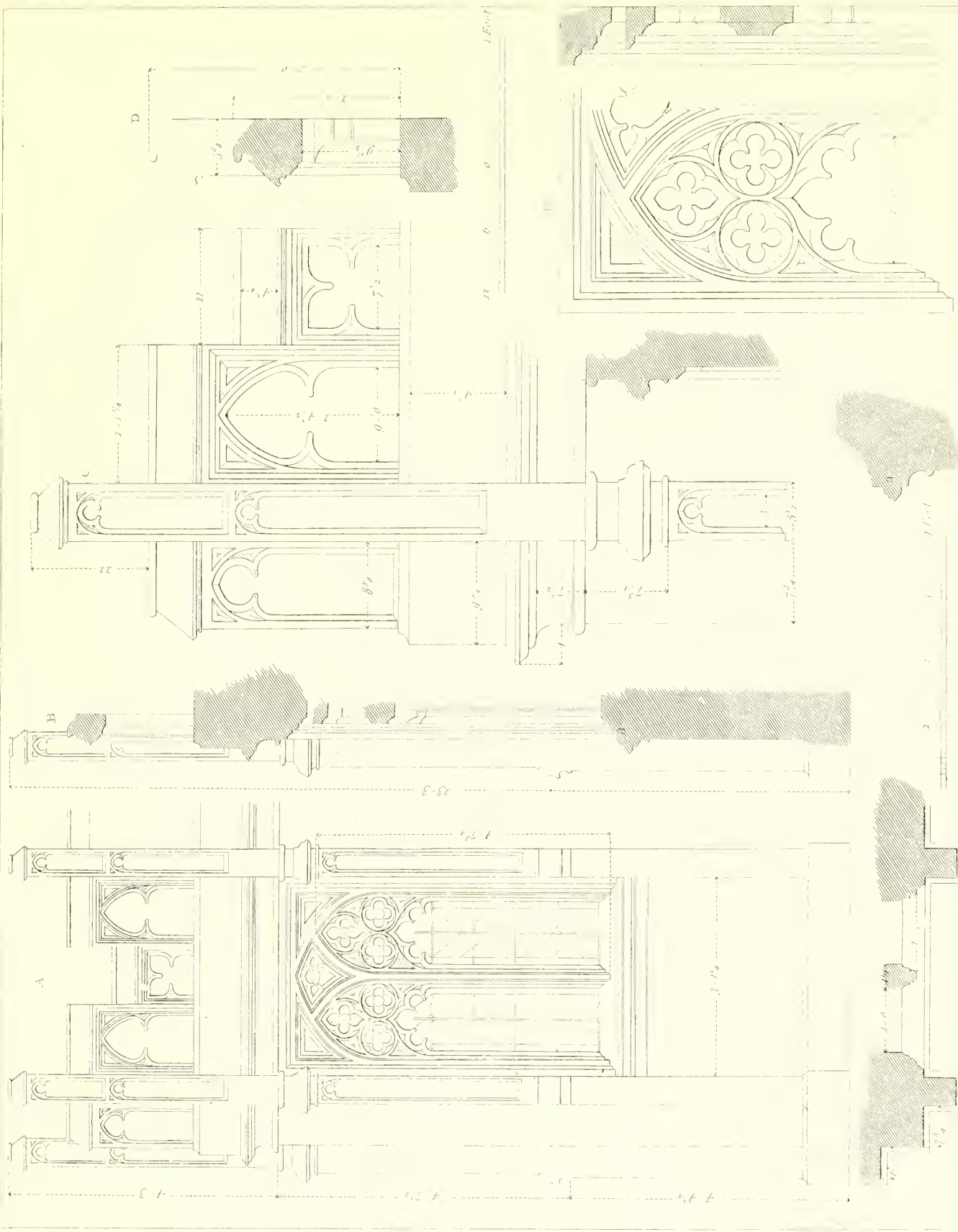
12112



Turret at S.W.



St. George's Chapel, Windsor, Embattled Parapets.



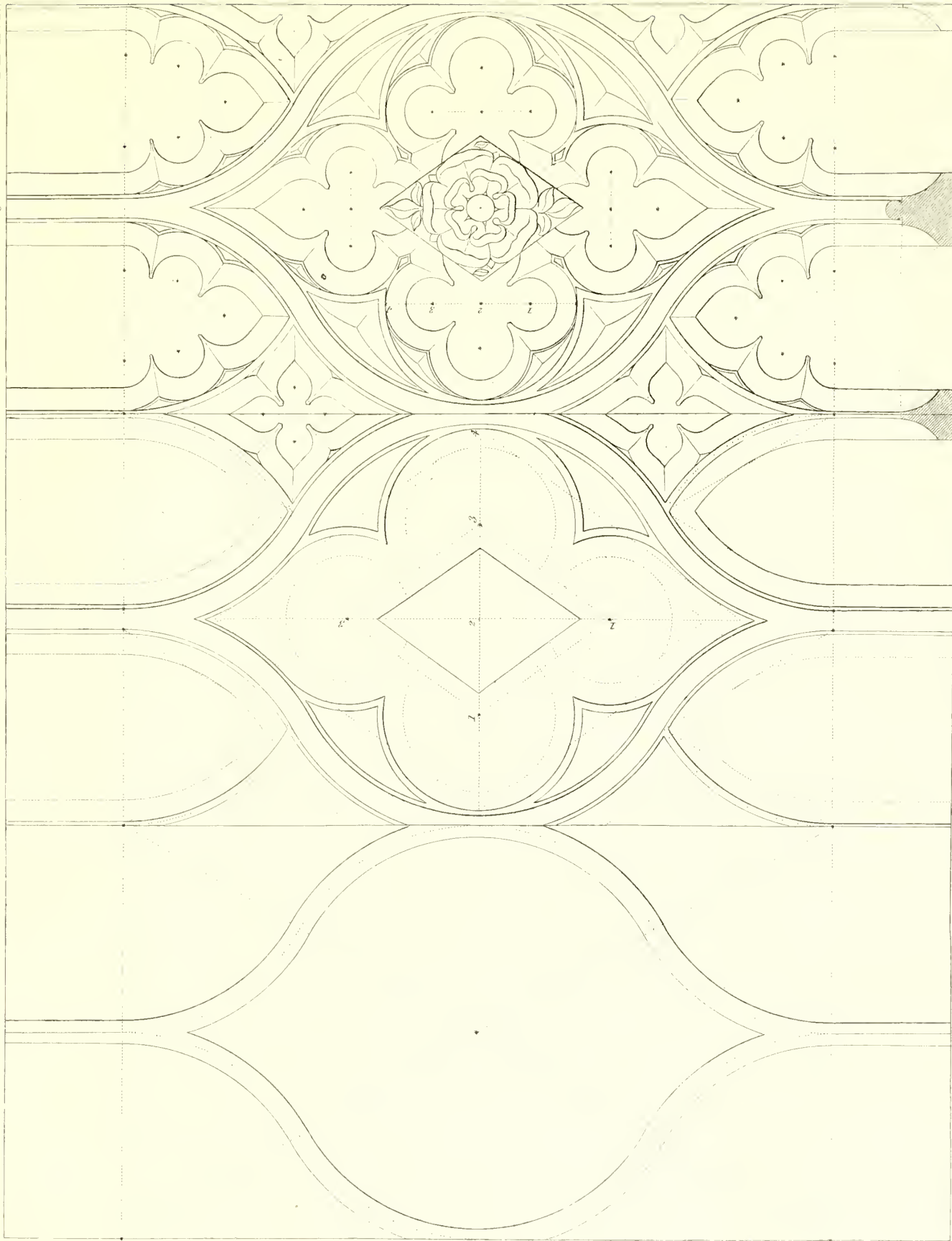
St. George's Chapel, Windsor, compartment of St. George's Chapel

Fig 1.

Fig 2

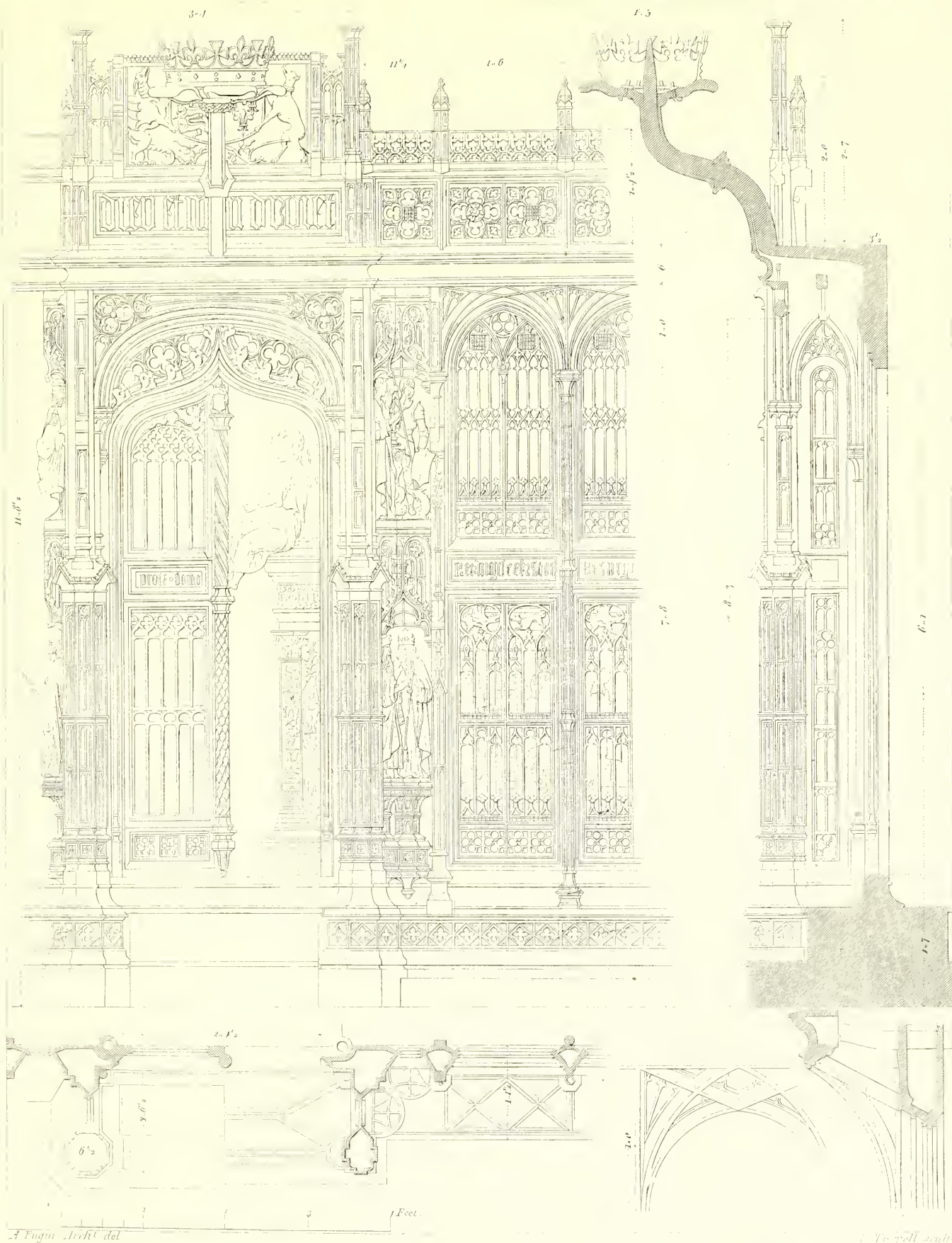
Fig 3.

PL. LVII.



Tracery time of Henry VII. Principle explained

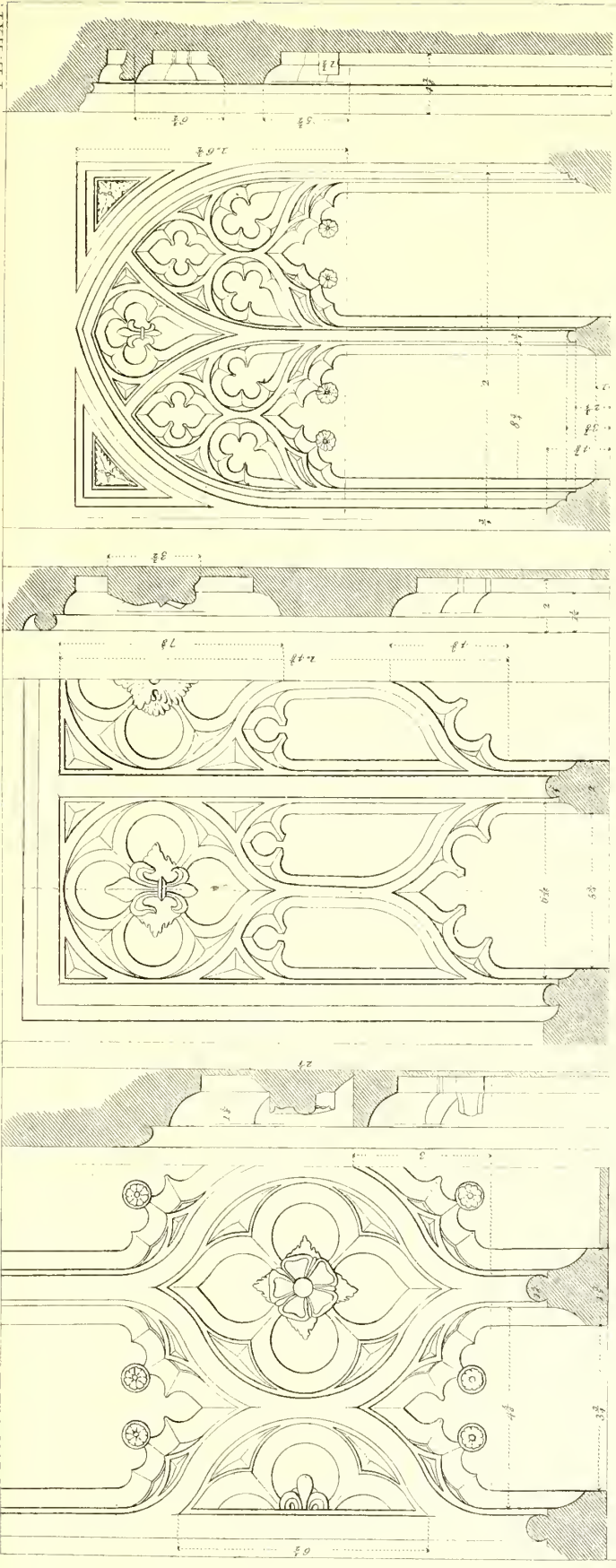
E. T. & A. 1840



A. Fugini Archt del

J. To roll sculp

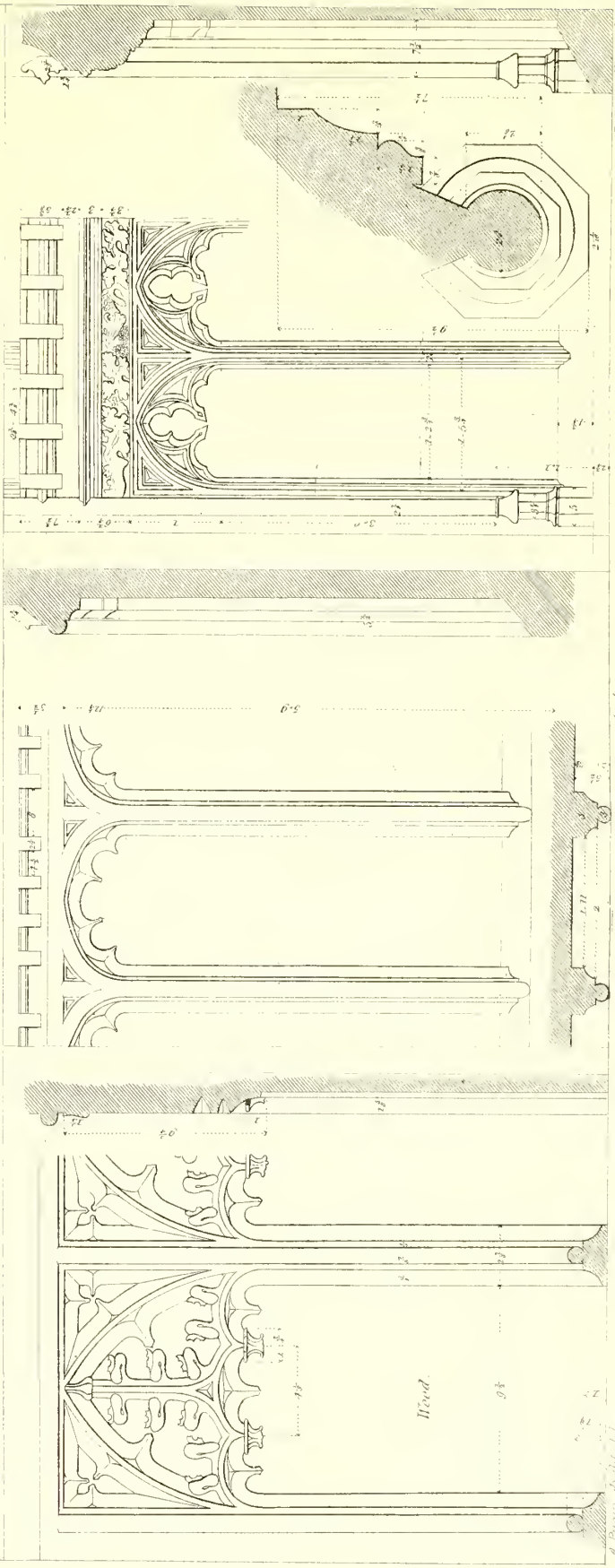
Pair of the Monumental Screen to Henry the 7th Tomb Westminster

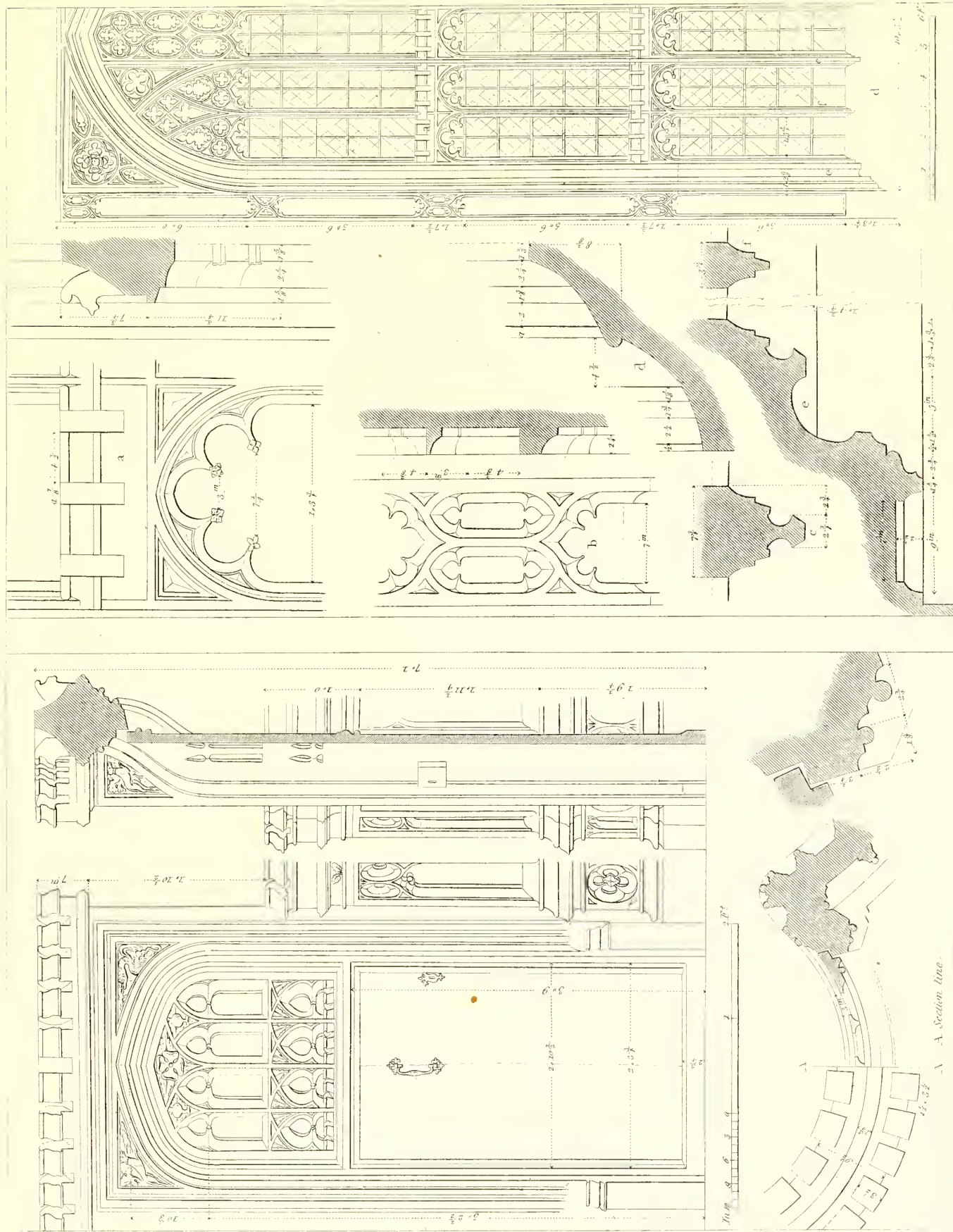


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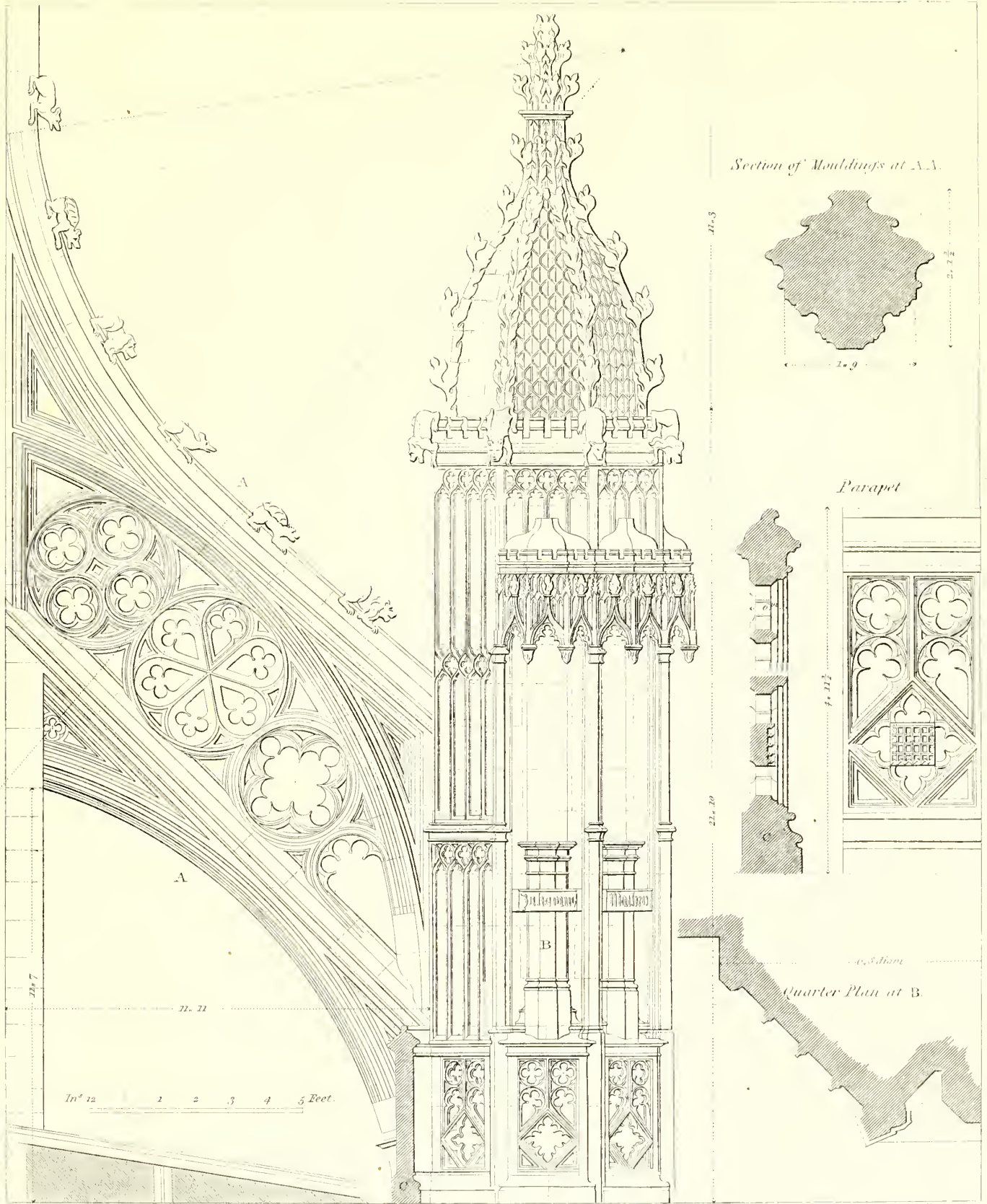
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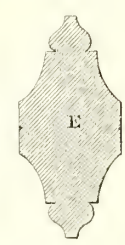
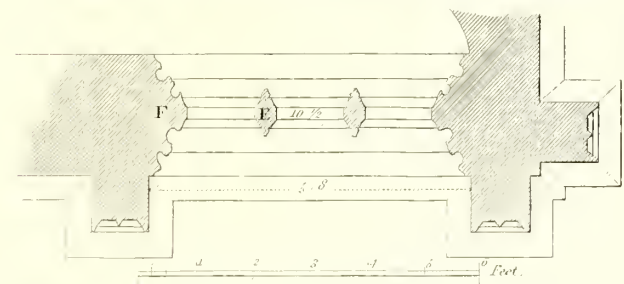
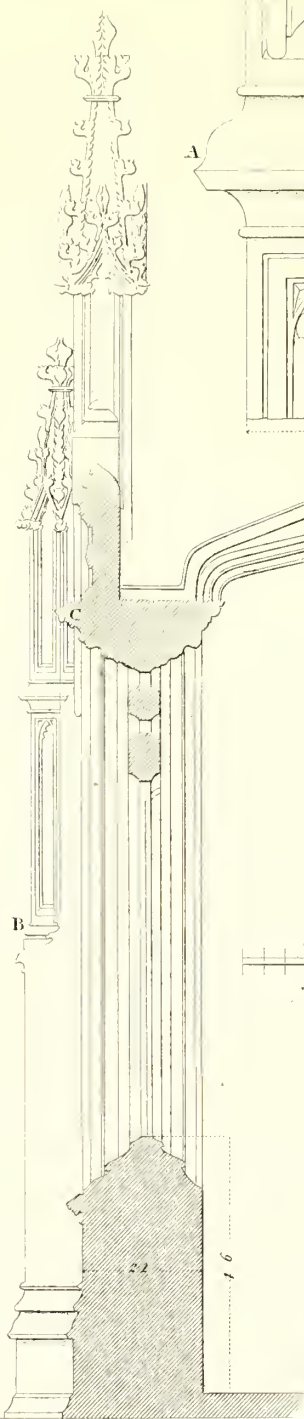
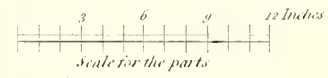
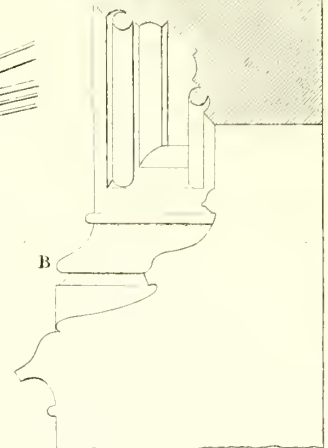
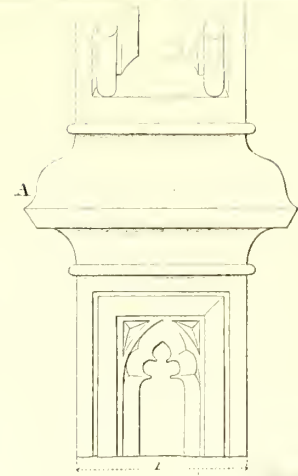
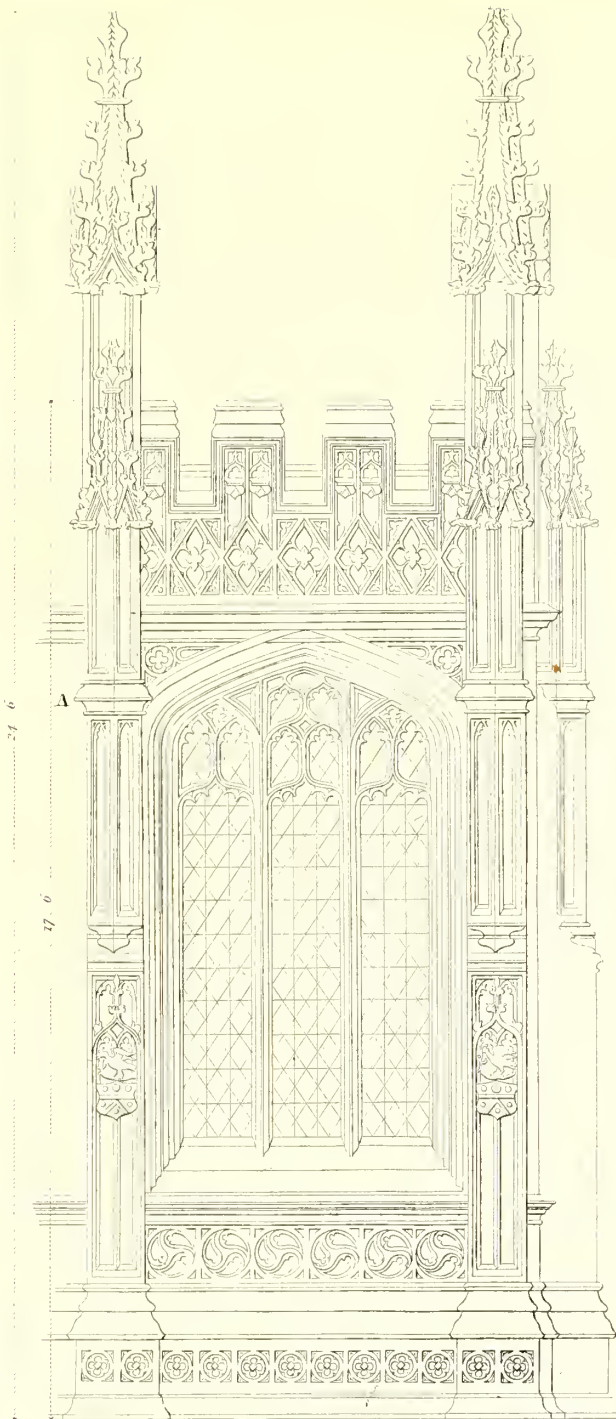


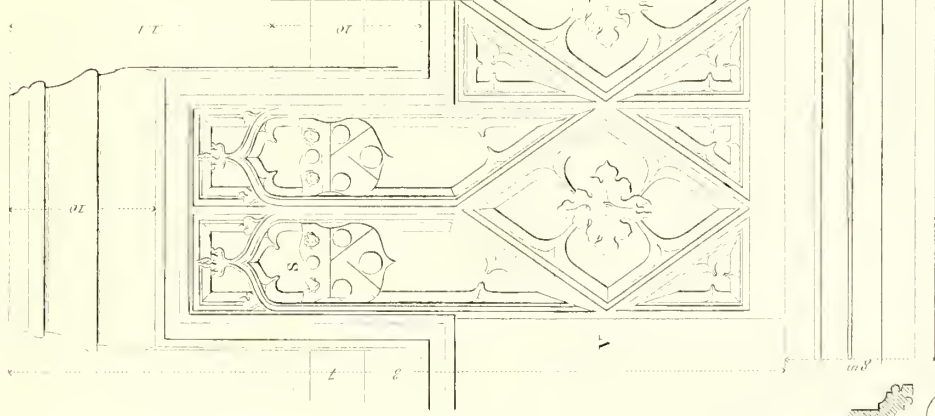
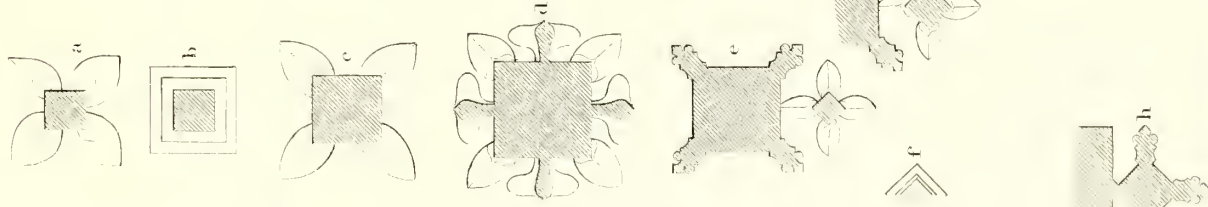
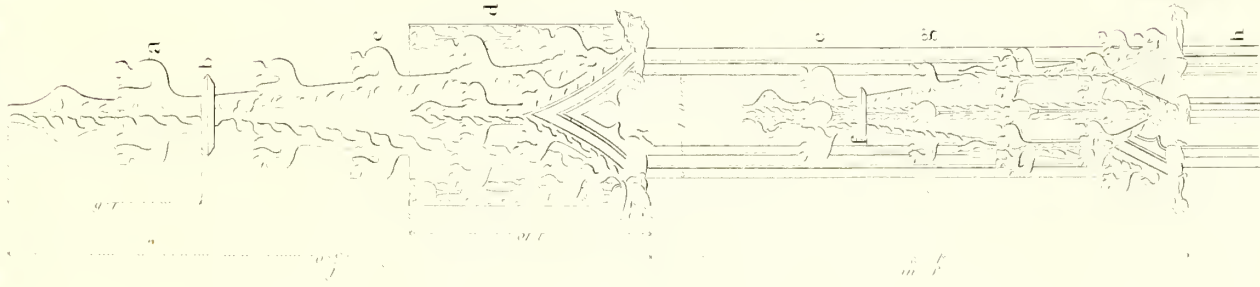


Door & Window: 17th - 18th Chapel, Westminster.

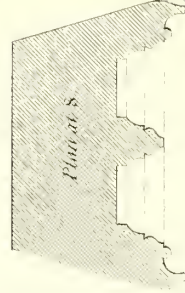
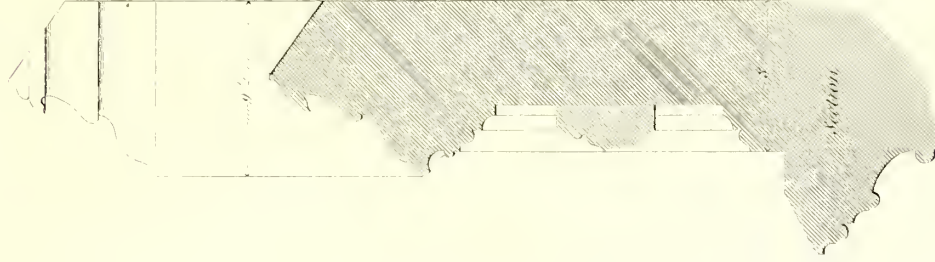
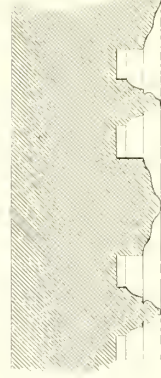


Flying Buttress of Tower Henry 7th Chapel, Westminster.

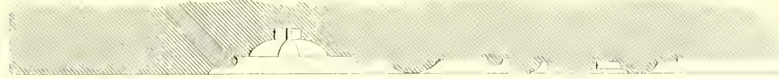
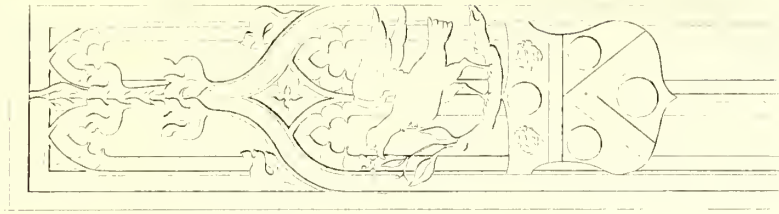




Plan at V.



Plan at S.



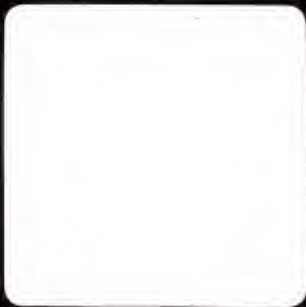
1 foot

Scale for the parts

6 feet







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